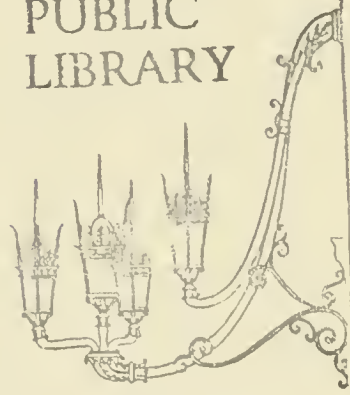


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THE CUSTOM HOUSE AND TOWER: BOSTON

VOLUME I
ARCHITECTURAL HISTORY

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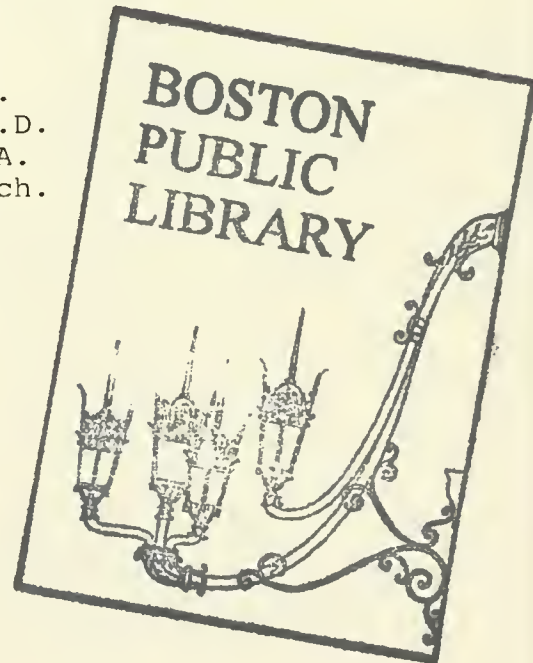
Margaret Henderson Floyd, Ph.D.

Research Associates

Wheaton Holden, Ph.D.
Cynthia Zaitzevsky, Ph.D.
Denys Peter Myers, M.A.
Jonathan Pearlman, M.Arch.

Research Assistants

Harry Katz
Steven Meyer
Devan Paillet



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HISTORIC STRUCTURE REPORT: THE CUSTOM HOUSE AND TOWER

VOLUME I: ARCHITECTURAL HISTORY

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- 1873 Royal Custom House (1759), in 'Wendell's House', where George Cradock Esq. was Collector.

 Drake, Old Landmarks and Personages of Boston,
 BPL, F.A.)
- ?1778 (2) Boston Massacre, State Street including the Custom House (1778).

 Print by Paul Revere, Athenaeum.
- 1830* (3) Custom House (1810), built by Broad Street Corporation, Uriah Cotting. Two stories tall, five bays wide.

 Print, Bowen's Picture of Boston
- 1860* (5) Boston Custom House

 First building to use granite post and lintel motif. 9 bays wide, 5 floors high.

 Robert M. Bryan, Boston's Granite Architecture
 BPL, F.A., Boston University.
 Photograph, SPNEA
- 1830* (4) Eagle carved by Solomon Willard for 1810 Custom House.

 Isaacson, Philip M., The American Eagle, BPL, F.A.
- 1837* (36) Boston Custom House Competition drawing by Richard Upjohn.

 Drawing, American Architectural Drawings, BPL, Rare Books.
 Talbot Hamlin, Greek Revival Architecture in America, pl xxv.
- 1837 Competition Drawings by Edward Shaw.

 Drawings, American Architectural Drawings, BPL, Rare Books.

- 1837 (13) Proposed plan for extending the drains, boxing and enclosing site of new Custom House (drawn by "R.H.E.", received by Young, 1843). Folder 1, 25.
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- 1850* Custom House (1837). East Front with Hingham Packet and covered wagon.
- Engraving, S. Walker Publishing/Billings, SPNEA
- 1842-62 (41), (41a-1) Map and twelve drawings of Custom House (1837) including: one perspective, two elevations, five plans, North-South section, and three interiors. Folder 1, 2000.
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Drawing, U.S. Archives, Washington, D.C.
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Stereograph, "America Illustrated: Boston and
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Stereograph, J.W. and J.S. Moulton, "American
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Stereograph, J.W. and J.S. Moulton, "American
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- 1866* Long Wharf, with Custom House Block (3).

Photograph, W.H. Bunting, ed. Portrait of a
Port, BPL, Athenaeum.
- 1860* (11) Central Wharf, developed in 1816 by Uriah
Cotting's Broad Street Corporation.

Stereograph, SPNEA.
- 1870* Central Wharf.

Photograph, Leander Baker, "Boston and Vicinity
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Photograph, John D. Soule, "American Views,
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Photograph, J.M. Howell, Lost Examples of Colonial Architecture, BPL, F.A.
- 1890* (83) Custom House (1837), west front with basement shutters closed.
Photograph, SPNEA.
- 1891 (50) Custom House (1837), east front with side steps.
Photograph, W.H. Parish Publishing, Art Work of Boston, BPL, F.A.
- 1905* Custom House (1837), west front "State and India Streets, Opposite Commercial Street".
Photograph, Moses King, King's How to See Boston, p. 43.
"The Custom House", BPL, F.A.
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Drawing: U.S. Archives, Washington, D.C., Cartographic and Architectural Division.
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Photograph, Boston Post Card Co., SPNEA.

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 Photograph, Government Printing Office, A History of Public Buildings Under the Control of the Treasury Department, p. 264.
 BPL, F.A.
- 1902* (85) Custom House (1837), west front with doors into basement.
 Photograph, SPNEA.
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- Pencil Drawing, U.S. Archives, Washington,
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- Sketch, R.S. Peabody, Boston Architectural
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- 1909 (75) Custom House Tower, preliminary model with skylights on gables.
Model, Boston Architectural Club Yearbook, BPL, F.A.
- 1909 Custom House Tower, Octagonal Tower not built.
Sketch and half-tone, Boston Sunday Post, BPL Microtext.
- 1911 (70) "Looking Into the Future -- A Glimpse of Boston's Waterfront as It May Be a Few Years Hence".
Sketch, Ruyl, Boston Herald, BPL Microtext.
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Chamberlain, The Book of
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Photograph, Athenaeum
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(30) William Strickland, Second Bank of the United States (Custom House), Philadelphia (1818). From Three Centuries of Custom Houses.

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C H A P T E R I

I N T R O D U C T I O N

CHAPTER 1: INTRODUCTION

1.1 Purpose and Organization

The Custom House (1837-1847) and Tower (1911-1915), Boston, are a combined landmark of such significance as to impact all criteria for landmark designation. The customs history of Boston and the harbor, which served as the site of the Boston Tea Party, was one of the significant causes of the American Revolution. The site of the present Custom House on McKinley Square at the east end of State Street (which begins at the Old State House, 1713), provides the terminus for the City of Boston's most historic thoroughfare. Situated on filled land, the Custom House site is significant in the complex topographical development of the Boston Peninsula which was successively extended eastward from the seventeenth century to the present. The requirements of these conditions made architecture in Boston the most advanced for foundation engineering in the nation until the late nineteenth century. The legal history of the Custom House Tower is significant as well. Because it was a Federal structure exempt from height restrictions, it was created between 1908 and 1915 despite local legislation and remained the only skyscraper in Boston until the building of the first Hancock tower in 1947 on St. James Avenue in the Back Bay.

The landmark Custom House and Tower are equally of architectural significance from a design and from an engineering point of view. For the general public the dual design has innate structural importance and a landmark quality which has endured with a life of its own from the air, from the sea and from nearby. The power of the tower as seen from the harbor, and indeed it was designed by Robert Peabody from a boat [Figure 1], is such that its landmark quality has become more evident rather than being diminished with the erection of subsequent, anonymous and less articulated high-rise structures in the financial district. <1> Although legislative jurisdiction for the Custom House and Tower is presently equivocal (because of its Federal status), it fulfills multiple criteria for landmark designation. When it is declared surplus property by the General Services Administration it will fall immediately under local landmark jurisdiction.

The study which follows is an historic structure report the first volume of which will assemble known documentation, both visual and written, on the architectural history of the building and its site and evaluate the rationale of its design accordingly. Volume I will outline the the history of the building, flagging major 19th and 20th century alterations, and trace the development of the site. Historic integrity and structural soundness will be

considered, and the synthetic aesthetic rationale of the present building will be identified and demonstrated. Volume II, produced by the Conservation Services of the Society for the Preservation of New England Antiquities, will analyze the current state of the fabric and make explicit recommendations for a preservation program for the building.

This report (substantiated with additional research and documentation too lengthy to include in the report itself) aims to provide explicit guidelines for adaptive re-use of the building for non-governmental purposes so that those aspects of its fabric which are innate to its historic and architectural integrity can be retained. Because the report has been commissioned before an architectural program for adaptive re-use is fully developed, it is viewed by its author as a procedural step forward for commercial redevelopment in Boston. Its existence should inform and thereby enhance the opportunities for enlightened developers to achieve innovative implementation of their own objectives. In this instance, a method is being sought which will enhance and maintain this structure which is Boston's best known visual landmark from the air, the water and the land.

Margaret Henderson Floyd
Tufts University

1.2 Methodology and Contributions of the Team

Research for Architectural History, the first volume of this historic structure report, was prepared by a team led by Professor Margaret Henderson Floyd that coordinated with the Conservation Services Division of the Society for the Preservation of New England Antiquities which is considering the status of the fabric. In Volume II, Professor Wheaton Holden of Northeastern University, the leading authority on the work of Peabody and Stearns has provided research materials from the Peabody datebooks, archives and from his own intimate knowledge of the history of the firm. Professor Cynthia Zaitzevsky, an authority on the Boston Park System Design, has consulted City Records on the re-mounting of the corinthian columns from the original Ammi B. Young rotunda in Franklin Park. Denys Peter Myers, M.A., ret., of the National Park Service who is now preparing a monograph from the original diaries of the architect Isaiah Rogers (who succeeded Young as supervising architect of the Treasury) has aided in review of materials in Washington, D.C. and integrated Rogers' activities with those of Ammi B. Young. Jonathan Pearlman, M.Arch., who published on the Boston engineer/architect George M. Dexter, has reviewed the historical architectural engineering techniques used in both segments of the structure. Research assistants Meyer and Paillet of Tufts University and Harry Katz of the Boston Athenaeum have aided in assembling a vast amount of published and visual material which has been consolidated, reviewed, and incorporated in the report. Ellie Reichlin, the Archivist of the Society for the Preservation of New England Antiquities, Thomas Parker of the Bostonian Society, and the staff of the Boston Public Library have all been generous in advising on their holdings.

The complex architectural history of the Custom House and Tower has been documented through review of publications and of various archival repositories in Boston and Washington to provide visual evidence of original appearance and subsequent change through photographs and architectural drawings. The most important of these documents are included in this report. Written records have been evaluated and coordinated with primary sources from the diaries of Robert Peabody and Isaiah Rogers to integrate with relevant research on other architects and with the larger architectural history of Boston and the nation. Archival resources available on this building are extraordinary and should allow for informed preservation and maintenance of the fabric as well as for thoughtful adaptive re-use. Curiously, the interior of the building is not documented with photographs. As an anonymous reporter commented in 1909 (when some were considering the demolition of the 1837 building): the architect Ammi B. Young gave the building "more outside than inside," but constructed the most solid public building in America. <2>

Because the objective of this report is architectural guidance (rather than landmark designation) the legal ramifications of its significance (as well as the legislative and zoning history of the building) have been researched only briefly at this time. The major focus of effort has been to record the explicit architectural history of the building and to establish the relative importance of the different areas of structural fabric in order to provide documented guidelines for the developers.

Volume II of the report reviews existing conditions and includes their photographic record. This second volume will also include discussion of secondary spaces within the building and recommendations for specific treatment of the fabric and systems. Volume I, the Architectural History, meanwhile provides a set of overall guidelines for development goals and for adaptive re-use of this landmark structure. Reproductions of essential visual documentation and a selected bibliography are included for reference purposes with a basic timeline of the substantive changes enacted in the history of the building between 1837 and the present.

C H A P T E R 2

S U M M A R Y O F F I N D I N G S
A N D R E C O M M E N D A T I O N S

2.1: HISTORY OF THE SITE

2.1.1: 17th & 18th Century Colonial Custom Houses

The Custom House and Tower are centrally located on the shore of the town cove in the heart of colonial Boston. Commercial activity of the peninsula (visited by Miles Standish as early as 1631 and settled by William Blackstone by 1636) developed persistently along King Street between the State House and Townhouse toward Long Wharf which extended into Boston harbor <3>. In response to subsequent pressures of population growth, engineering expertise developed which enabled increase of the land mass of Boston to three times the size of the original peninsula (estimated as being somewhat under 700 acres) to take place. The gradual filling in of the Mill Pond at 50 acres, the South Cove at 75 acres and the Town Cove and Dock claimed more than 600 acres by 1852 <4>. It was during this last extension at the end of State Street that the land area now occupied by the Custom House was achieved. Subsequent annexations of the Back Bay and South End have increased the land area of Boston more than three times since the 17th century [Figure 6], but the financial center has never moved from this site at the heart of the harbor.

17th century commerce, banking, government, and financial interests (all tied heavily to shipping) developed along King Street, the name of which was changed in 1784 to State Street. Boston's self-identity as a port was established by 1652 when Massachusetts ships were already fishing on the Grand Banks and coins were minted of silver from the lucrative West Indies where trade flourished in rum, molasses and slaves. In 1674 a custom house was built at the water's edge and moved later to the corner of Richmond and Anne Streets where it stood until 1846 <5>. Royal Customs Houses in Boston were located for the most part in a series of domestic quarters, after Salem and Boston were declared the two ports of the colony in 1683 under Edward Randolph (1681-1690) who was commissioned by Charles II as collector for New England but records are somewhat contradictory as to their locations <6>. In 1757 the colonial custom house stood at some unidentified location near the site of Scollay's. The Royal Custom House of 1759 was located on the corner of Tremont and Court Streets in "Wendell's House," where George Craddock was collector. A King Street Custom House appeared in 1768 in Paul Revere's engraving of the Boston Massacre [Figure 2]. At the time of the massacre, the Custom House was located in a dwelling of Bartholemew Green and family <7> because King Street was residential as well as commercial.

The earliest United States Custom House, where General Benjamin Lincoln was the first collector (a position he held

until 1808), was located in a building which he occupied as a dwelling on the north side of King Street adjacent to the west side of the Exchange. The front was ornamented with two figures carved in wood, one representing Hope leaning on the traditional anchor, the other Justice holding the scales <8>. George Washington lodged at the same address on his visit to Boston in 1789. The Exchange Coffee House on Congress Street was used by Boston merchants as an exchange until it was destroyed by fire on November 3, 1818. The front of the Coffee House was prophetic (in financial imagery) in that it was ornamented with six Ionic pilasters of marble, and was crowned with a Corinthian pediment, as so many later banks and custom houses would be. The marble was brought in from the Berkshires for this building just as the interior marble from Vermont would be for both sections of the custom house in 1837 <9>.

The subsequent history of the Treasury buildings of the United States perpetuated this classical idiom and eventually the Boston Custom House, designed in 1837 by Ammi B. Young at the east end of State Street, would become the final greatest monument of the Greek Revival tradition which had been established earlier and which was being replaced elsewhere by the time of its completion in 1847 <10>. But the continuous building program which has been associated with the treasury department right up to the present time with Hugh Stubbins' Federal Reserve Bank building did not begin in America until the 1850s, when Ammi B. Young was made the first supervising architect of the treasury, largely as a result of the custom house he designed in Boston 1837-1847.

2.1.2 Boston Federal Customs Houses to 1830

The growth of shipping and of the China Trade at the turn of the 19th century produced significant development on the waterfront. India and Broad Streets [Figures 7-9] which form the core of the present Custom House district, were laid out in 1805 by the Broad Street Corporation led by Uriah Cotting with Charles Bulfinch acting as planner. Here began a development which altered the colonial waterfront and State Street itself, which had extended into Long Wharf as early as 1710. In an early landfill operation which anticipated the great growth of the peninsula in the 19th century, Broad and India Streets were laid out following the contour of the harbor. The central site of the present Custom House between Long Wharf and Central Wharf [Figures 10, 11] was the obvious location for Young's great building of the 1830s <11>.

Meanwhile after independence the United States Branch Bank succeeded to the location of the Merchants Bank on State Street in the half century following the Revolution. The United States Bank building [Figure 37b], constructed of Chelmsford granite, was designed in imitation of a Grecian temple by Solomon Willard in 1824 with the assistance of master mason Gridley Bryant <12>. The well-known transportation of granite first from Chelmsford and then from Quincy into Boston, for the construction of public buildings, began in the second decade of the 19th century and was fully developed by the 1830s. The earliest structure actually designed as a Custom House in 1810 [Figure 3] appears to have been that by Uriah Cotting on Custom House Street which was provided as a part of his Broad Street planning ventures of the Federal period. This custom house was a more formal public building than the other structures. It was of two stories, 60' square with a brick superstructure above a colonnade 60' long and 10' in depth which was supported by ten granite columns. It was apparently designed by Cotting and acquired by the Federal government. This structure had trim of marble from the Berkshires which was the most frequently used source of marble for Massachusetts buildings in these years. A magnificent fierce eagle [Figure 4], carved by Solomon Willard surmounted the pediment and is now located in Fanueil Hall <13>. Shortly thereafter an additional Custom House [Figure 5] was also in service, being the first structure in Boston to use granite post and lintel construction for the street floor with a red brick superstructure and a crowning pediment <14>.

With the end of the revolution, Massachusetts' trade with the Caribbean was legally terminated by treaties with

Britain and Spain and soon the innovative navigational system of Nathaniel Bowditch and advanced nautical development by Salem and Boston seamen and shipbuilders opened India and China to the west. While Salem led the remaining West Indian and Indian trade, Boston captured the Canton markets with a three cornered trade exchanging trinkets and beads for furs with the fierce Northwest Indians. These were exchanged in China for spices and opium. During the Federal period (1790-1820) Boston led the nation in shipping with over twice the tonnage of her nearest rival, New York, and accounted for 37 percent of the national total. In 1806 Massachusetts income from freight was the equal of the entire Federal revenue. The expanded trade of the port made clear that a much larger building would be required by the early 1830s as the port of Boston, filled with clipper ships, moved into its palmy days between 1830 and 1846 when the Opium Wars closed China to the west <15>.

Up to this time the United States Treasury, collector of customs throughout the country, had frequently rented or acquired buildings which were already constructed. But with the building of the New York Custom House by 1833 [Figure 32] for the country's other largest port, the great age of Treasury Department construction began <16>. Tied closely in style to the rise of the Greek Revival as exemplified initially by William Strickland's great Bank of the United States, Philadelphia (1818) [Figure 31], the Boston Custom House of 1837 [Figure 39] was the stylistic culmination of this architectural tradition. Almost immediately after its completion, taste turned to an Italianate frame of reference exemplified in the work of Boston architects such as Isaiah Rogers and George M. Dexter. Even Ammi B. Young, in his Custom House in Charleston, North Carolina (1853), produced a design which is lighter in proportion, with a high basement and slender cupola [Figure 34].

2.1.3: The 19th Century and the New Custom House (1837)

The site of the Custom House building at McKinley Square between India and Central Street near Long Wharf on the cove [Figure 7-10,11] was ideal for its purposes. The harbor and the landing for the Hingham Packet was but a few yards from the east steps when the Custom House was erected [Figure 12]. A plan for the site signed by "R. H. E." dated 1837 and submitted to Ammi B. Young suggests how closely the building was intended to relate to the waterfront (in a functional sense) on its location between Long and Central Wharves [Figure 13]. Only later, in 1857, did the development of the State Street Block (extending eastward from McKinley Square, parallel with Central and Long Wharf) place the Custom House back from the water [Figure 16].

The enthusiasm of the city of Boston and the Wharf proprietors for the new custom house is implicit in the complex assembly of land and Wharf deeds which they arranged in order to make available a parcel of land that could be sold to the government for construction of the great building <17>. The erection of the custom house took place following the explicit request of the city and may well have been spurred by the erection of a huge custom house in New York and the increase of traffic through that port (due to construction of the Erie Canal) which threatened the preeminence of Boston.

The incident of the Great Freshet [Figure 14], a surge of water from the harbor which surrounded the basement of the Custom House was memorialized in Gleason's Pictorial in 1851. This extraordinary high tide which flooded the entire waterfront eventually destroyed Minot Lodge Lighthouse. Curiously, enthusiasm for the new Custom House, then awash, suggested to the engraver that the basement windows -- which had always been in place -- be eliminated to create an appearance of solidity against the tide! These events may have precipitated a series of changes in the east stairs of the Custom House which were finally completed in 1863. A railing had been built on the steps by 1850 to greet those arriving on the Hingham Packet [Figure 15].

In 1857 the architect Gridley J. F. Bryant, Jr. (who had designed the Charles Street Jail and many other structures in the city), erected the State Street Block [Figures 16, 17], which was also of granite, between the Custom House and the harbor. Providing another buffer, or means of protection for the Custom House, the syncopated scale of the State Street block contrasts markedly with the monolithic size of the Custom House. Yet the closely considered relationship of the two buildings

provided a successful visual organization or focus for McKinley Square. Surrounded by the cobbled platform of McKinley Square, the huge Custom House dominated the space [Figures 18, 19, 20]. The buildings on Central Wharf also maintained this same small scale, although a mansard roof added to the State Street block before 1892 gave it additional height [Figures 21, 22].

The late 19th century produced changes in the surface and the configuration of McKinley Square. A platform was extended outward around the Custom House between 1863 and 1865 by Isaiah Rogers and cobblestones were laid as well. By 1892 the curved Romanesque facade of the Chamber of Commerce (Corn and Grain Exchange) by Shepley, Rutan and Coolidge provided a new terminus for the southeast corner of McKinley Square [Figures 22, 23] where low ranks of attached brick structures from the Federal period plans of Uriah Cotting and Charles Bulfinch's Broad Street Associates [Figure 21] appear in the background of early photographs. But the Custom House continued to be the most imposing structure in the district.

2.1.4: 20th Century on McKinley Square

In 1901 the Board of Trade Building by Winslow and Wetherell was erected to the west, defining more strongly the open area surrounding the Custom House, and requiring demolition of the buildings between India and Broad Street [Figures 24-25]. The small buildings along State Street still defined the northern boundary of McKinley Square in 1903, although to both the east and west of the custom house large new buildings (State Street Block and Board of Trade building) served this function (Figure 26). The ragged southern edge of McKinley Square (Figure 27) was partially stabilized by the conical Flour and Grain Exchange of Shepley Rutan and Coolidge (1893), and the cobblestone surfacing provided additional coherence for the the square by 1900.

Construction of the Orange Line elevated railroad required the sinking of great airlocks into India Street with teams of horses in 1902 [Figures 28, 29]. It anticipated the radical foundation changes which would occur with erection of the custom house tower.

Although commerce through the port had levelled off in the post civil war period, a surge occurred in the 1890's which put space at a premium <18>. Plans for relocation of the Custom House were discussed at length in the first decade of the twentieth century as evidenced by elaborate plans for a new extended building [Figures 66, 67] probably by Peabody and Stearns, which are located in the Treasury Archives in Washington. The Merchants Association of Boston and the architectural community were agreed upon the need for more space, but not on the method of achieving it. The joint committee on the new custom house (Andrew G. Webster, Jerome Jones, Elwyn G. Preston, Wallace L. Pierce and Robert S. Peabody) first investigated possibilities in Charlestown <19>. Under this plan, great wings and a central Beaux Arts pavilion were contemplated for a Custom House envisioned to exceed the grandeur of the Ammi B. Young design at a time when Cass Gilbert's new Custom House was rising in New York. But lack of available land on the Boston peninsula, the historic importance of the site, and the popularity of the 1837 building decided the city in favor of a vertical, rather than a horizontal extension <20>. In a move lauded by Talbot Hamlin, great chronicler of Greek Revival Architecture in America (1944), a decision was made to abandon the extension idea and to build Boston's first skyscraper atop the foundations of Ammi B. Young's monolithic granite structure. <21>

The land actually occupied by the tower has remained constant and McKinley Square, although disturbed during periods of construction [Figures 89-92], has remained fundamentally the same, escaping the new high rise development which has occurred elsewhere in the financial district in the later 20th century.

2.2: UNITED STATES CUSTOMS AUTHORITY IN BOSTON

2.2.1 Government Building in the 17th and 18th Centuries

The history of American governmental architecture has been generically fraught with difficulties from the 17th century onward, but its architectural achievement first peaked with the tenure of Ammi B. Young as the first Supervising Architect of the Treasury in 1852. This office he filled, assisted by his able engineer/associate Alexander Bowman, for a decade. Their extraordinary production of more than eighty government buildings from coast to coast set new standards of quality in design and construction <22>.

Architectural infancy and colonial status required that plans and surveyors be sent from England (or from Spain) to erect the earliest government buildings in America. The colonial capital initiated at Williamsburg at the end of the 17th century needed substantial structures so the project was supervised by Henry Carey, an overseer sent from England by the Crown. By 1715 Williamsburg formed the most sophisticated grouping of masonry buildings in America. Even the London architect Sir Christopher Wren (who had filled that city with churches following the great fire of 1666) returned plans for the Wren building at William and Mary College which stood in Jefferson's day <23>. But while masonry construction was undertaken at crown-sponsored Williamsburg, wooden architecture followed a different path in dissident Massachusetts. In an area populated by conscientious objectors and generically based upon a divisive theocracy with a separatist town meeting philosophy, civic architecture of Massachusetts never attempted to emulate the grandeur of that constructed in the south. The first wooden Townhouse in Boston (1657) burned, but the brick Province House, steps from which still remain, stood off Province Street south of Tremont by 1689. Some wealthy Bostonians erected a few masonry houses by the late 17th century, such as the demolished Foster-Hutchinson House of 1679 in the North End. But the Old State House, constructed after the fire of 1711 and finished in 1713, was the earliest governmental building of note in Boston <24>.

In the 18th century, homes and commercial buildings lined King Street between the Old State House and the Wharf and the dome of the Massachusetts State House by Charles Bulfinch rose between 1789 and 1795, the major governmental structure of the Federal period. Bulfinch's red brick architecture characterized the Boston streetscape for the next twenty years while the trimountain of Beacon Hill was levelled and building began as well around the Common. The Customs House of Uriah Cotting of 1810 [Figure 3] was the official customs structure of

the Federal presence and by 1840 another red brick Customs House was acquired as well [Figure 5].

Meanwhile in Washington, Thomas Jefferson as President had dreamed of great buildings for America. Earlier he sent home designs from France for the Virginia State Capitol (1778) based on the temple-like form of the Maison Carée at Nimes. But the late 18th century planning of Washington, D.C. saw a spasmodic interface of foreign architects from L'Enfant to Thornton, Latrobe and Hadfield that made Federal construction of the capital and White House a nightmare of confusion. Meanwhile Bulfinch, who had been designing buildings in Boston since he finished the Statehouse in 1795, was called to Washington in 1818 to complete the capitol which had been burned in the war of 1812. Having coped with governmental building in Boston, his success in this commission initiated use of architectural protocols which culminated officially in 1852 with the nomination of Ammi B. Young as first supervising architect of the Treasury <25>.

2.2.2 Department of the Treasury Building in the 19th Century

The great age of building began in Federal Washington and with early banking structures by Benjamin Latrobe, an architect with engineering expertise who had trained in England. Governmental building of the Greek Revival followed as Robert Mills took over the design of the United States Treasury in Washington in 1837, the same year that Ammi B. Young won the competition for the Custom House in Boston. These events established for an architectural model the temple-like, archaeological, monumental form of Greek Revival public building, that began with William Strickland's magnificent Bank of the United States (1818) in Philadelphia and which was typologically descended from Jefferson's Virginia State Capitol. This stylistic phase of Federal treasury construction moved toward an increasingly romantic interpretation, but pioneered the most advanced methods of fireproof construction in America, culminating with the Custom House in Boston designed by Ammi B. Young in 1837 with its four great porticos of granite <26>.

The 1810 building of Uriah Cotting on Custom House Street in Boston, although it initiated the post and lintel granite system which was generic in Boston by 1837 was a delicate Federal structure, while that which followed was of red brick, a business-like, commercial design, without ornament save for Solomon Willard's wooden eagle above the pediment. With the Jacksonian prosperity following the War of 1812, the need for Custom Houses and other governmental buildings accelerated. Whereas the Boston Custom House by Cotting was sixty feet square, two stories high, with a colonnade of sixty feet long and ten feet deep supported by ten granite columns of the Doric order in 14' lengths <27>, it and other contemporary designs had none of the enormous scale of Ammi B. Young's building of 1837, the most expensive constructed by the Treasury Department up to that time at \$1,115,000.00. Twenty-seven Custom Houses were built before 1850, according to Treasury listings <28>. Of the total, nineteen were built or acquired prior to the design of the Boston Custom House, and only one was of near equal scale, the New York Custom House of 1833 by Town and Davis [Figure 32]. This type of design was clearly the model for Ammi B. Young in terms of the general configuration [Figure 32]. In size and scale the ports of Boston, New York and Charleston outdistanced those of other cities on the coast and their Custom Houses were comparably more lavish (see attached list).

With the population of Boston quadrupling through the course of the 19th century the appropriateness of the 1837 building was indicated through use and through revenue with

TABLE 4. Shows the cost of public buildings finished since 1850, and prior to September 30, 1857, with the amount of revenue collected at each, and the cost of its collection.

5. Gives the places where custom-houses, court-houses, and post offices have been asked for prior to September 30, 1857, but not authorized, the amount of revenue collected at such place, its cost of collection, and the probable cost of the buildings asked for.

6. Shows the places where custom-houses, court-houses, and post offices have been authorized, but not commenced, with the amount of revenue collected at each place, its cost of collection, and the probable cost of the building.

7. Shows the location and nature of each work purchased, constructed, or constructing, the total appropriations for each, date of purchase and cost of sites, amount expended, amount available, and amount required for completion of each, date and amount of each contract, time of completion, and total cost.

All of which is respectfully submitted.

I have the honor to be, very respectfully, your obedient servant,

S. M. CLARK,

Acting Engineer in Charge, Treasury Department.

Hon. HOWELL COBB,
Secretary of the Treasury.

United States Treasury Department, Report of the Secretary of the Treasury (1861).

TABLE 1.

List of custom-houses and marine hospitals purchased or built prior to 1850, with date of purchase or completion, and cost of purchase or construction.

Location.	Uses of buildings.	How acquired.	Date.	Cost.
Castino, Maine.....	Custom-houses ..	Purchased	May 26, 1849	\$1,950 00
Eastport, Maine.....	do.....	Built	July 3, 1847	32,609 60
Kennebunk, Maine.....	do.....	Purchased	Nov. 19, 1832	1,575 00
Portland, Maine.....	do.....	do.....	July 5, 1849	150,400 00
Wiscasset, Maine.....	do.....	do.....	Nov. 3, 1848	2,200 00
Portsmouth, N. H.....	do.....	do.....	Aug. 21, 1817	8,000 00
Salem, Mass.....	do.....	do.....	June 23, 1818	19,271 77
New Bedford, Mass.....	do.....	Built	April 13, 1833	31,740 00
Newburyport, Mass.....	do.....	Purchased	Aug. 9, 1833	23,188 40
Boston, Mass.....	do.....	Built	Aug. 29, 1837	1,101,110 00
Providence, R. I.....	do.....	Purchased	Nov. 26, 1817	13,395 00
Newport, R. I.....	do.....	do.....	Sept. 16, 1828	10,000 00
New Haven, Conn.....	do.....	do.....	Jan. 2, 1818	8,381 88
Middletown, Conn.....	do.....	do.....	Feb. 8, 1833	15,676 64
New London, Conn.....	do.....	do.....	Feb. 18, 1833	20,337 37
New York city, N. Y.....	do.....	Built	Dec. 2, 1816	928,912 90
Philadelphia, Pa.....	do.....	Purchased	Aug. 27, 1844	256,987 82
Erie, Pa.....	do.....	do.....	July 2, 1849	29,000 00
Baltimore, Md.....	do.....	Built	June 10, 1833	341,397 00
Alexandria, Va.....	do.....	Purchased	Nov. 23, 1820	7,319 26
Norfolk, Va.....	do.....	do.....	.....1818	38,002 33
Wilmington, N. C.....	do.....	do.....	March 9, 1819	57,039 75
Charleston, S. C.....	do.....	do.....	.....1818	70,000 00
Savannah, Ga.....	do.....	Built	Dec. 16, 1845	173,407 97
Mobile, Ala.....	do.....	Purchased .....	.....1830	30,775 07
Key West, Fla.....	do.....	do.....	.....1833	6,125 00
Monterey, Cal.....	do.....	By conquest.....	.....	.....
Pittsburg, Pa.....	Marine hospital.....	Purchased .....	.....	.....
Louisville, Ky.....	do.....	Built .....	.....	.....
Cleveland, Ohio.....	do.....	do.....	.....	.....
Charleston, S. C.....	do.....	do.....	.....	.....
Norfolk, Va.....	do.....	do.....	.....	.....
New Orleans, La.....	do.....	do.....	.....	.....
Mobile, Ala.....	do.....	do.....	.....	.....
Ocracoke, N. C.....	do.....	do.....	.....	.....
Key West, Fla.....	do.....	do.....	.....	.....
McDonough, La.....	do.....	do.....	.....	.....
Paducah, Ky.....	do.....	Built .....	.....	.....
Napoleon, Ark.....	do.....	do.....	.....	.....
Natchez, Miss.....	do.....	do.....	.....	.....
Chicago, Ill.....	do.....	do.....	.....	.....
Total.....			.....	3,931,974 68

Boston leading in import and export at the height of the clipper ship era. The prior Custom House on Custom House Street which had been acquired by the Federal Government in 1816 for \$29,000 was certainly inadequate for their purposes and was sold in September of 1847 for \$18,158.00 when the new Custom House opened. The Federal income from revenue through Boston was enormous in the following half century, the yearly average of exports and imports reaching \$80,798,982.00 in 1885, although this average was beginning to decrease as New York became more pre-eminent by 1899, when it was down to \$65,258,732.00. Nonetheless, the Customs activity of Boston remained the second largest in the nation. During this same interval, the population of the city rose from 93,383 in 1840, already doubled from the Federal era, to 560,892 persons by 1900 <29>.

The property actually owned by the Federal government on the site of the 1837 building (which contained 719,200 square feet and approximately thirty rooms) consisted only of the apron around the building to the curb-line. The landscaping here was laid out in 1863 by Isaiah Rogers at the same time that he altered the eastern stairs (Figures 47-51). The only minor exterior alterations took place in the later 19th century, while the building remained much the same on the exterior.

As shipping activity increased in the 1860s, Arthur B. Mullett, who took over as supervising architect at the Treasury in 1866 complained in his reports of the crowding of quarters in the Custom House. Adding an ornamental ceiling in the Assessor's Office, Mullett finally gained extra space through rental of quarters for the Associate Examiner of the Custom House in the nearby Merchants' Exchange on State Street, an arrangement which persisted until the new Post Office was opened on Post Office Square in 1872. This building was designed and executed under Mullett's supervision with superintendence of Gridley Bryant and his partner Arthur Gilman who were then the major firm in Boston and busy at such works as the Boston City Hall (1862) on School Street and the new Boston City Hospital (1862) in these years. The French second empire design of the Post Office and Treasury was built of finest materials, a fact which Mullett stressed in his reports of 1873, since the body of the huge mansardic building served to stop the spread of the Boston fire beyond Liberty Square and Kilby Street. The Post Office and subtreasury, into which the errant offices in the Merchants exchange were then consolidated, served to relieve the crowding in the Customs House after 1871 although construction was delayed by the Boston fire <30>.

The increased activity of the customs in Boston continued, however, and by 1905 there was need again to expand. Despite a slight decrease in Customs revenue between 1885 and

1899, the increased bureaucratic responsibilities of the officials required more space, and longitudinal plans were requested by James Knox Taylor, then supervising architect of the Treasury. These were abandoned in 1908 when a vertical plan was decided upon and subsequently erected between 1911 and 1915 under the supervision of Peabody and Stearns.

2.2.3 Customs in Boston in the 20th Century

The customs activity of the Port of Boston has declined steadily in the 20th century as large-draught ships and international trade has shifted commerce to New York harbor. In 1986 the Custom House has been declared surplus property and will be turned over to the City of Boston by the General Services Administration under whose jurisdiction it has been held. With treasury activities now located in the McCormick building and government center, a new plan of use is required for the custom house.

2.3: SUMMARY OF EXISTING CONDITIONS

(1986)

2.3.1: TIMELINE OF SIGNIFICANT ARCHITECTURAL CHANGES:
CUSTOM HOUSE AND TOWER: BOSTON

1778	Boston Massacre Paul Revere engraving	Custom House, 28 State Street during the American Revolution
1810-1816	Site Expansion Charles Bulfinch	Broad Street Associates Layout of Stores South and East of State Street
1810	Uriah Cotting Federal Custom House Built	Near head of Central Wharf, 5 bays wide, 2 stories high with pediment 60' square x 10' colonnade supported by 10 doric stone columns 14' high. Stone frieze and cornice, eagle above, round arched recessed windows. Cost \$30,000.
c. 1830	State Street Custom House	Brick building, gable end to street, 9 bays. Monolithic granite post and lintel first story, brick above Photograph with Eagle
1837	Ammi B. Young	Greek Revival Custom House designed with monolithic columns, masonry dome and domed skylights over stair landings, stained glass in oculus dome, marble corinthian columns 29' H. in rotunda, fireproof construction.
1851	"Great Freshet"	Surge from the Harbor surrounds foundations of Custom House
1857	Site Change Gridley J.F. Bryant	Granite State Street Block built between Custom House and Harbor south of Long Wharf
1863	Isaiah Rogers Supervising Architect of Treasury	Platform laid around Custom House E. Elevation's steps sheared off and redesigned with balustrade to sides. W. Stair rebuilt curved (originally square)

1866-1874	A. B. Mullett Supervising Architect of Treasury	Ceiling added South Appraiser's Office ornamentation; Roof ventilators added Spiral Stair 2nd Story to Attic Entrance floor: steps removed from south of central rotunda Associated treasury office moved to Merchants' Exchange
?	_____	Hydraulic elevator added
1893	Site change Shepley, Rutan & Coolidge	Chamber of Commerce Building (Flour and Grain Exchange) built on Central Street SE of McKinley Square
1899	James Knox Taylor Supervising Architect of Treasury	Heating apparatus added
1901	Site Change: Winslow Wetherell	Board of Trade Building built to West Photograph: 1901
1902*	James Knox Taylor Supervising Architect of Treasury	Doors added in basement
1904	James Knox Taylor Supervising Architect of Treasury	Heating added above New Gallery West Elevation entrance circular stairs added
1904-8	Peabody & Stearns (?)	Site change contemplated: Unexecuted Proposal Horizontal Extension Drawing
1908	Peabody & Stearns Brochure for Tower	First Proposal for Tower Extension of Old Building. Tower is wider than final design, and untapered..
1909	Peabody & Stearns Model of Tower 1	BAC Yearbook First Drawing With skylights on gable roofs, no dormers in cap, no eagles.

1911	Peabody & Stearns Custom House Tower	Working Drawings, Boston Public Library
1912	Peabody & Stearns Construction of Tower	1. Rotunda interior dismantled to entry level. Caissons sunk 100'. 2. East and west portico walls opened up. 3. Broken stones catalogued and replaced (four exterior columns replaced). 5. Metopes filled in. 6. Interior: rotunda domes and columns removed. 7. Director's office made two story with gallery. 8. Assessors Office made two story, columns removed, deep gallery added. 9. Unexecuted new eastern entrance projected for entrance floor. Windows changed. 10. Miscellaneous other changes partition, elevators, etc.
1912	Peabody & Stearns	Schedule of Broken Stones -
1913	Final model of tower	BAC Yearbook, 1913. Slender, with eagles, no skylights.
1913-1915	Peabody & Stearns	Thickness of marble facing and rotunda reduced from 4"-8" to 2"-4"
1914	Peabody & Stearns	Projected open wells between floors filled in
1915	Peabody & Stearns	Screen added on observation tower
1915	R. Peabody Chairman, Boston Parks Commission	Rotunda columns re-erected in Franklin Park; Boston Art Commission Report; Richard Heath.
1914-17	Anonymous and Louis Comfort Tiffany	14 Styles of Light fixtures designed and accepted

Tiffany and Co.

1917	_____	Spiral staircase put in entry division room (south wing) up to gallery
1923	Wetmore	Auditors' room (south wing) open well covered over. 5A, 152A
1932	_____	Tower repairs: new railing replaced original, added to prevent suicides during the Depression
1934	_____	Metal bulkhead installed in stairway between third floor and dome floor
1938	_____	Interior and exterior painting and cleaning granite, changes in interior partitions and repairs to floors.
1941	_____	Clock hands painted black during World War II
1945	_____	Tower repairs
1946	_____	New steam piping and valves
1949	_____	New star put in oculus of dome interior Alterations and repairs to doors and windows; miscellaneous repairs
1950	_____	Electric systems repaired (Fixtures changed?)
1976	_____	Red, white and blue color scheme introduced for bicentennial

2.3.2 Status of the Ammi B. Young Custom House

EXTERIOR:

The existing exterior condition of the 1837 building is straightforward.

- * The thirty-two monolithic, fluted, granite columns remain in place, unchanged, although four were replaced in 1917.
- * Inside the west portico the exterior walls were removed as well. A chart of broken stones in the walls was made, apparently as a result of cracking due to disturbance of the pile driven foundation with the erection of the tower. The chart records the extent of replacement that occurred [Figures 79, 80]. Although the configuration of the building was not changed, the size of the granite pieces used in replacement parts was reduced.
- * The wall openings in the wings above the basement have not been altered but the window sash were changed throughout, a subject which will be more fully treated in Volume 2 of this report.
- * The original stone roof remains on the north wing running north-south, while that on the south wing was removed and replaced during the gutting and reconstruction of 1911-1915.
- * The original skylights over the staircase domes and the central dome (all of which were tiled in granite) were removed.

INTERIOR:

- * The center of the building including the entire interior dome and vaulting system was removed.
- * The rotunda space above the basement level was completely gutted and replaced by Peabody and Stearns. No portion of the original rotunda remains, the entire marble surfacing, floors and wall partitions of the principal rotunda and entry level date from 1911 to 1915.
- * The most significant remnants of Ammi B. Young are the vaulting system of the basement and sub-basement

(cellar) which are indicated in the 1842 drawings from his office [Figure 41] There a fireproof vaulted masonry constructional system, advanced for New England but generic for Treasury buildings of the time (1937) was constructed. It is similar in configuration to that used at the New York Custom House by Ithiel Town and A. J. Davis (1833) which with its central masonry dome clearly served as a model for Ammi B. Young [Figures 31, 32].

- * Some of the granite columns designed by Ammi B. Young remain on the basement floor while others (indistinguishable in style) were added in the corridor entries to the north and south by Peabody and Stearns, who also altered the vaulting system. This was required as a byproduct of introducing the structural steel supports for the tower which penetrate downward through the old building at the four corners of the open rotunda to the caissons below.
- * No vestige of Ammi B. Young's other work on the upper floors remains save occasional wainscoting and marble trim and moldings in the wings (which the SPNEA research will confirm as to date).
- * A. B. Mullett's cove ceiling, vestiges of original marbelized paint and some moldings remain in the south wing appraiser's room on the principal floor dating from the 1867 remodelling [Figure 59].
- * While no longer the same fabric, the central domical space that remains on the principal floor, enlarged and made more grand in 1911-15, is the most significant footprint remaining of the 1837 design of Ammi B. Young.

2.3.3 Status of the Peabody and Stearns Custom House Tower

EXTERIOR:

- * The 1911 to 1915 tower of the Custom House is essentially intact. Although maintenance has not been exemplary (for example the drains on the upper tower are plugged up causing leakage through the lower part of the building), the structure is remarkably sound.
- * Comparison with buildings of comparable age confirms the well-founded reputation of Peabody and Stearns (who often used the builder Norcross) for exceptional quality in construction. The exterior stone is generally in excellent condition and the quality of the construction is superb except where plugged drains have caused problems. The innovative technology of the tower concept apparently suggested a conservative structural approach with composite structural steel spaced more closely than might have been required today. Whatever the source, the wind-bracing appears adequate and the design has served its purpose well.
- * Windows have been replaced throughout the 1837 structure as well as the tower and careful attention should be paid to the rehabilitation of the fenestration in conjunction with the SPNEA consultants. Although the 1837 portion of the building would respond best to approximation of the original sash, the interlocked nature of the monument design opens this area of fenestration to the possibility of considerable debate.

INTERIOR:

- * At the present time there has been little fundamental change in the Peabody and Stearns tower. Elements pointed out by the Boston Landmarks Commission in their suggestions included with the redundant properties notice cite most of the fabric that has been replaced:
 - * the doors of the elevators [Figure 93]
 - * lighting fixtures [Figure 96a-b]
 - * partitions.

- * Investigation of interior paint and finish by competent paint analysts and review of the original specifications will determine the color scheme which originally was used in the building and generally speaking this should be restored in the custom house section at the base.
- * Changes in paint color have lowered the visual quality of the interior rotunda, particularly at the top of the dome. This area has been altered since the Peabody drawings of 1911, and should be restored insofar as possible in the rehabilitation.
- * On the entrance floor it would be appropriate to reopen at least the west entrance for proper access to the structure. The present arrangement for entrance through the basement is inadequate and inappropriate to the scale of the building.
- * The groin vaulted ceiling which originally existed between the principal floor rotunda and the entry level has been removed and a brass railing now surrounds an open well, bringing the space together. A rationale could be developed either way for the horizontal re-subdivision of this space which now extends through the entire heart of the building, thereby removing the floor area of what was once the major business room for the Customs Authority.
- * The remaining marble and ornamental areas of both sections of the building should be retained.
- * The Mullett treatment of the appraiser's room in the south wing was a handsome design. With the cove ceiling and fragments of original paint remaining, it might well be restored.
- * The marble wainscot in the director's office in the north wing behind the balcony railing is not visible and may be original to 1837. As in the rotunda, a vertical space was opened up by Peabody and Stearns which originally had been subdivided horizontally into two rooms.

2.3.4 U.S. Custom House: A Dual Landmark

The interlocking nature of the present dual building has intimately compromised the earlier structure. The extension thus presents unavoidable philosophical questions in constructing any rationale for development. The following guidelines are suggested concerning major changes in such elements as windows, the rotunda and lighting fixtures, as well as formulation of the interior design concept.

- * Each decision (and there are a limited number) should be carefully considered, with benefit of informed and expert opinion.
- * A consistent rationale should be sought for relating new design solutions to the detailed architectural history of the building.
- * The scale of new construction on McKinley Square should be monitored closely.
- * Rehabilitation of existing structures on McKinley Square, or rebuilding in similar scale and texture, should be a long term goal.

2.4: RECOMMENDATIONS

2.4.1 Site Recommendations

An overall objective of sensitivity to the site seems to be technically viable, as has been suggested by the Boston Landmarks Commission.

- * The exterior eastern stairs up to the entrance level might or might not be reconstituted according to the program of the developer, but security suggests the east stairs remain as altered by Isaiah Rogers in 1863.
- * Extraordinary landscaping possibilities are limited because the land ownership of this site is restricted.
- * The lighting fixtures of the west entry should be restored and basic lighting recommendations of the Boston Landmarks Commission followed. This most critical issue of illumination should be a major focus of attention.
- * The retention of cobble stones for the surfacing of McKinley Square and avoidance of predominantly brick sidewalks is strongly suggested, although some secondary use of brick would be acceptable.

2.4.2 The Custom House (1837-1847) Recommendations

- * Judicious design for window sash replacement should be a prime consideration.
- * The present lighting throughout the building should be reviewed and replaced with indirect lighting or more appropriate fixtures.
- * The re-opening of the western stairway of the entrance floor spotlights as the optimal main access to the building.
- * Consideration should be given to augmenting the vertical pedestrian circulation within the original building. Restoration of one or both of the Ammi B. Young grand stairways running from the entrance floor to the principal floor should be considered.
- * If use is at hand, humidity control may present a major problem. A horizontal re-subdivision of the interior space might help to achieve this goal.
- * Maintenance of exposed vaulting in the basement and sub-basement is essential. Although portions of this vaulting were changed by Peabody and Stearns, an interpretive program for the public would be advisable.
- * The marble wainscotting should be retained in the upper section of the director's office and made visible if possible. Introduction of appropriate paint colors throughout is essential.
- * Re-subdivision of the director's office is a possible restoration path. Rehabilitation of the appraiser's examining room to its state under A. B. Mullett is another.
- * The manipulation and change of partition walls which have been radically altered in the north and south wing render present subdivision of some of the interior spaces dispensable as a part of the building history for purposes of a development program.

2.4.3 The Tower (1908-1915) Recommendations

- * BRA Guidelines should be observed.
- * The Peabody and Stearns tower is essentially intact with the exception of window replacement on the exterior. Color of sash and glazing and subdivision of openings should approximate the original
- * The tower should be thoroughly reviewed for correction of drainage from the superstructure, and proper maintenance introduced.
- * Original paint colors and treatment of the dome in the Peabody rotunda should be restored. Tiffany lighting fixtures should be replaced. Additional indirect lighting should be employed insofar as that is possible.
- * Vertical circulation (other than elevators) should be reviewed carefully and reintroduction of the Ammi B. Young's grand stairways in the rotunda should be considered.
- * The elevator doors should be replaced according to the 1915 drawings and as suggested by the Landmarks Commission.
- * Environmental control should be introduced throughout the 1837 building area if use is contemplated.
- * The present accessory rooms of the subdivision of the rotunda space allow ample service areas. Access to these should be considered carefully in light of the museum's needs for delivery areas, preparation rooms, storage, and offices, as well as galleries. The spaces would appear to lend themselves well to this purpose.
- * We have been unable to find an example of a skyscraper erected on top of an existing structure earlier than the Custom House tower. The constructional history of the Custom House tower is therefore of prime importance. An interpretive program of the upper section of the building (from a structural standpoint) might be of great interest. Whereas ordinary concrete fireproofing of the structural steel was not unknown in 1915, that in the superstructure of the Custom

House is superbly formed, almost of sculptural quality, in particular the structural steel supporting the dome. An interpretive program for the superstructure of the tower, the cap, and the clock could be made interesting if properly handled. The mechanical systems of the building and the original vaulting system of the basement are themselves items of significant historic interest.

- * Within the tower the central open well which was planned initially between pairs of floors to allow larger unified office space in a building where the number of offices on any given floor was constricted, seems an excellent concept to retain. The preoccupation of Peabody and Stearns with introduction of vertical interior spaces throughout the building is one of the footprints of their design contribution.
- * Although partition arrangement and rearrangement seems logical within the commercially rentable areas of the tower, the plan of the floors was originally well thought through and the open well arrangement is attractive.
- * A set of two connected "sample floors" might be reconstructed in the redevelopment program and still be economically feasible.

C H A P T E R 3

A R C H I T E C T U R A L H I S T O R Y
of the
C U S T O M H O U S E A N D T O W E R

3.1: STATUS OF CURRENT RESEARCH

3.1 Status of Current Research

In light of its popularity, not to say its architectural importance, the status of research on Boston's Custom House and Tower is curiously dispersed. The enormous practice and monumental archives of Peabody and Stearns, designers of the tower (1908-1915), have presented a prodigious research problem, only now yielding to the sorting capabilities of the computer. Peabody and Stearns was the most nationally oriented Boston architectural firm of the late nineteenth century following the death of H. H. Richardson in 1886, became the "McKim, Mead and White" of Boston, but no full monograph has yet been published on their forty-seven year practice <31>. Next to "Kraggsyde" (destroyed) at Manchester-by-the-Sea, the Custom House Tower is acknowledged as their best-known masterpiece. Although it is Boston's favorite landmark, as the Woolworth Building (1913) in New York or the Eiffel Tower (1889) in Paris, the Custom House and tower have never been the subject of other than contemporary notice of construction, popular criticism, or cursory scholarly citation because of undeniable charisma. The innovative position which the building occupies in the history of engineering design has been obscured over time. The history of skyscraper construction in America has failed to include any earlier constructional system involving a steel frame tower on an existing masonry structure although it occurs frequently today.

The Custom House of 1837, a monument of unrivalled scale in Greek Revival architecture, achieved local admiration, criticism, and international recognition by the time of its completion in 1847 <32>. It has retained the affection of Bostonians, a fact which in part precipitated the unprecedented erection of the tower. Biographical history has been curiously silent in addressing the life of the architect Ammi B. Young (1798-1874) who had one of the most extraordinary careers in the history of American architecture. No monograph on him exists. Studies of his work by Osmund Overby and others heretofore have produced good research on some of his individual buildings or discussions of the role of the Custom House in the development of the Boston Granite Style in the second quarter of the nineteenth century. Yet it remains to place him in context as either an engineer or designer, or to address the full range of his impact on American architecture of his day. A series of articles by Lawrence Wodehouse in Old Time New England in the 1960s has competently assembled the existing bibliography on Young's buildings and the details of his career; and the publication generated during his tenure in Washington, Plans of Public Buildings in the course of construction, under the direction of the Secretary of the Treasury, including the Specifications thereof (Washington 1855-1856), Philadelphia, A.

Kollner, lithographer (1856-1859), edited by Captain Alexander H. Bowman, his able engineer associate, have made available his Treasury department designs between 1852-1862. Because of his position as the first Supervising Architect of the Treasury during a great period of growth, he was the first American architect to establish a practice which was fully national in scope. No monograph on Young exists, and the geographically scattered nature of his practice has left its architectural history as a fragmented study today, despite general agreement on its quality.

The report which follows aims to analyze the technical specifics of the relationship of the two parts of the building and its subsequent history. These have not been assembled and documented since the construction of the tower.

3.2: THE CUSTOM HOUSE, BOSTON: AMMI B. YOUNG (1837-1849)

3.2.1 Ammi B. Young in American Architecture

Behind Ammi B. Young's smiling portrait by L. Boyle (1856) lies an extraordinary architectural personality, as capable in working with others as he was gifted in design. The trouble-fraught history of governmental architecture in the United States reached a rare plateau between 1852 and 1862, when Young was made first official Supervising Architect of the Treasury and produced more than 80 highly competent buildings which dot the nation from coast to coast. Rarely before or since has one man in one life-time steered a straight course in such political waters. It may have been his innate modesty which caused him to advertise himself first when he set up shop in Burlington, Vermont, as a joiner and carpenter following his father's trade, but by 1830 he described himself as an architect and civil engineer although there is no record of formal education. Yet his competence must have been overwhelming in light of his meteoric rise. Beginning with buildings in a conservative federal style in his native Lebanon, New Hampshire, Young received commissions at Dartmouth College for Wentworth and Thornton Halls (1827-1828) before moving his office to Burlington, Vermont. Within three years he had secured the commission for the Vermont State House at Montpelier. His career suggests that he was able to work well within political environments, for he returned to Dartmouth to design Reed Hall (1839) and the Shattuck Observatory (1854) for his brother Ira Young, a professor of astronomy, and received from Dartmouth an honorary M.A. degree in 1841. The University of Vermont likewise honored him with a Master's Degree upon his completion of the granite State House at Montpelier (1833-1836), which led his pathway to Washington <33>. Although a new and monumental Greek Revival style was on the rise, no building of such scale as the Montpelier State House had earlier been designed in New England. It is thought that his contact with the architects of Boston's Granite Age, Alexander Parris, Solomon Willard, and Isaiah Rogers, occurred only after his move to Boston (in 1836 after winning the competition for the Boston Custom House on the waterfront), but he must surely have known Willard's Bunker Hill Monument (1825-1847) [Figure 36] and United States Branch Bank, Boston (1834) [Figures 37a,37b], with its monumental Ionic portico <34>.

The Vermont State Capitol [Figure 40a] is notable for its monumental and perfectly proportioned granite portico without applied ornamentation and with Doric columns of unprecedented scale <35>. While imposing on the exterior, a section [Figure 40b] of the Vermont capitol reveals its traditional timber construction system. Its central dome burned in 1857 and was rebuilt by Thomas Silloway. Yet the central domical focus of the design was innately a recollection of

Bulfinch's domed Massachusetts State House in Boston and anticipates directly the centralized plan of the Boston Custom House, which competition he won largely by virtue of his drawings and the success of the Vermont State House then under construction.

3.2.2 The Career of Ammi B. Young

Young's career falls into roughly three segments: the first consisted of early work in New Hampshire terminating with the Vermont State Capitol in 1833. Then came the Vermont State Capitol and Custom House in Boston (1833-1836), the latter of which occupied his time in direct supervision between 1837 when he moved his office to Boston and 1847. Finally, success on this federal commission led directly to national attention and his securing of the post as successor-in-fact to Robert Mills (who was actually, if not officially Young's predecessor as the supervising architect of the Treasury) to the official post in 1852 <36>. During this period his style changes from Greek revival purity to an Italian Renaissance derivation based closely on the work of Sir Charles Barry in the Travelers (1829) and Reform (1839) Clubs. This style appeared in Boston by the mid-40s in E. C. Cabot and George M. Dexter's designs for the Boston Athenaeum on Beacon Street and in 1853 in Young's Charleston, N.C. Custom House as well [Figure 34].

In this last phase of Young's work he maintained continuing attention to the use of fireproof construction, metal ornament and iron, and the advanced vaulting systems which he used at the Boston Custom House but was not yet employing in Montpelier but with which he came in direct contact through Soloman Willard and Robert Mills, who were designing structures with vaulted domes in Massachusetts by the mid-1840s. As early as his fireproof building in Charleston (1833) and his subsequent Treasury Building in Washington (1836) (contemporaneous with Young's Boston Custom House) Robert Mills, Young's predecessor as chief architect for government buildings had initiated continued development of the masonry vaulting which had been introduced by his teacher the English architect Benjamin Latrobe in Philadelphia and Washington at the very end of the 18th century but which had not yet appeared in New England. An example of a domed, masonry custom house was erected by Latrobe and Godefroy in Baltimore (1816-1820) [Figure 30], which is not yet Greek Revival in style. Government buildings unquestionably were responsible for the most advanced fireproof construction in the country before the Boston and Chicago fires of 1871. The amount and quality of building produced by Young for the Treasury can only be explained by his innate personality which enabled him to obtain the finest efforts from his competent associate engineer, Alexander Bowman, combined with his innovative concepts of design.

The structural accomplishments of Young (the Boston Custom House remains one of the great engineering feats of American architecture) are overshadowed by his charisma as a

designer. Comparison between the highly competent design of Richard Upjohn for the Boston Custom House competition [Figure 38] and that of Young [Figure 41] demonstrates the innate monumentality and the largeness of his vision as an architect. Indeed the Boston Custom House, despite its decade long term of construction, is the logical culmination to that great sequence of American public building which began in Philadelphia with William Strickland's Second Bank of the United States (later the U.S. Customs House, Philadelphia) [Figure 31] and which slowly moved to an increasing romanticism, of which the Boston Custom House must be the culmination <37>.

3.2.3 The Design of the Custom House, Boston

While Young's success in the Custom House competition in Boston was anticipated by the Montpelier State House, the potentials of his handling of the Greek Revival style fitted nicely into the government image. The structural advance of the Boston Custom House over the Montpelier State House lay in its scale, its use of monolithic granite, and its fireproof vaulted domical construction. Such attributes were fully in the tradition of the United States government architectural program, although fireproof construction and certainly masonry vaulting were essentially unknown in Massachusetts. Even in works such as the Quincy Markets (1822) or the Saint Paul's Cathedral, Boston (1819), by Alexander Paris wooden domes were involved.

Vaulted masonry construction in the south grew under the tutelage of Benjamin Latrobe and government sponsored commissions of the Treasury where fireproofing was a priority concern. Robert Mills, who had studied with Latrobe, had already produced the fireproof building in Charleston in 1833, came to Massachusetts in 1834 to design the Custom House at Newburyport which was vaulted in stone. Traveling to Charleston and Philadelphia and Washington in 1818 and 1819, Solomon Willard (who was always much interested in masonry construction) had seen Latrobe's architecture and met him and Mills as well before his design of the Bunker Hill Monument [Figure 36] in Charlestown (1825-1847). Willard's United States Bank on State Street (1834) had a monumental Ionic granite portico [Figure 37] and a domed and vaulted interior much in the style of Latrobe's Bank of Pennsylvania (1798) although the building was not free-standing. It would appear that Young sought counsel from both Willard and Parris upon his arrival in Boston (if he had not had direct contact with them earlier). Whereas both Parris and Willard were his seniors by a decade or more, the diaries of Isaiah Rogers (a contemporary three years younger) record frequent contact with Young during the 1830s while Rogers was in Boston working on the Merchants Exchange on State Street which was also of granite <38>. Free flow of information amongst the Boston engineer architects in the 1830s has been recognized as a notable element in the swift advance of masonry construction, certainly in the enormous engineering undertaking of Ammi B. Young at the Custom House beginning in 1837 where Rogers advised on the handling of the monolithic columns <39>.

The major difference between the granite architecture of Willard, Rogers and Young and the earlier work of Bulfinch and even Alexander Parris who were using monolithic columns but slab techniques for granite sheathing, was in the handling of the stone. In the history of American architecture no work rivalled

the scale of Young's Custom House in Boston, which since its erection has inspired awe and respect. The great scale of the building was unprecedented in 1837, yet by the time of its opening in 1847 the Custom House was already much under criticism from the irascible Arthur Gilman whose article in the North American Review attacked it as wasteful and overscaled <40>. Nonetheless, its quality has consistently been recognized and not only made Young's architectural career but became forever the focus of the Boston waterfront. King's Handbook of Boston (1878) repeats the basic information from the Boston Almanac issued upon the opening of the building.

"The Custom House at the corner of State and India Streets is a huge granite building in the form of a Greek cross, in the doric style of architecture, which was begun in 1837 and finished in 1847. It is 140 feet long, 75 feet wide at the ends, and 95 feet through the centre, and rests upon 3,000 piles over which a platform of granite 18 inches thick is laid in hydrolic cement. The structure cost the United States government over \$1,000,000. A flat dome with a skylight 25 feet in diameter surmounts the building and is 95 feet from the floor. 32 fluted granite columns, weighing 42 tons each surround the edifice. The roof and dome are covered with wrought granite tiles. The main floor is occupied by the office of the collector, deputy collectory, and various clerks employed in the customs service. There is a large rotunda 63 x 59 feet in dimensions, and 62 feet high in the Grecian corinthian style. The ceiling is supported by 12 marble columns, 3 feet in diameter and 29 feet high. On the entrance floor are the offices of the naval officer, surveyor, cashier, and a deputy collector in charge of the entrance, clearance, and register of vessels, etc. There is also a large hall in the center of this floor. The building is fireproof throughout." <41>

A twelve part drawing in the National Archives [Figure 44] in Washington gives a full picture of the grandeur of the design. The central perspective [Figure 44] gives the eastern elevation with its low Latrobian dome and proximity to the harbor clearly indicated. To the west are the original buildings of the Broad Street Associates now replaced with the Board of Trade building by Winslow and Wetherell of 1902. These simple yet powerful designs of attached commercial structures reveal the monumentality of the Custom House in comparison to its surroundings. Frontal elevations of the west portico at the upper right of the drawing delineate three large windows above the three-part entrance of

this elevation. The dome is now hidden and the stone roof tiles on either wing of the building are clearly indicated. The north or south frontal elevation shows four windows of four lights each in place and of identical position although at either side are narrower than the three placed centrally. Likewise, the end windows on the east and west elevations are correspondingly narrower serving as a subtle terminus to the elevation and the great 32-foot monolithic columns, hauled by hordes of oxen across the Boston Neck <42> are placed closer at either terminus of the facade.

This syncopation is clarified on the plans of the entrance and principal floors which occur to the right in the drawing and show the central entry space with two grand staircases going upward and the columnar room in the south gable end which was used as the appraiser's examining room. A legend, published by Young in 1840 with segments of this drawing [Figure 41] defines the convenience and functionality of the building in its original form. Exterior stairs mounted from the basement to the grand entrance vestibule, with offices for weighing and measuring, the invoice clerk, square yard measurer and prover of spirits in the surrounding rooms. Above, the piano nobile, the more luxurious offices were disposed. While more appraisers were located in the south portico the business room or "great room" occupied the open space under the dome, filled in its heyday with clerks' desks and business. To the north was the office of the head surveyor, his private office, that of the naval officer, collector and clerks approached through vestibules to either side of the stair.

The rotunda below the dome (which was covered as were the roofs in wrought granite tile) was the focal space of the building [Figure 42]. Rising to the skylight glazed with stained glass, the rotunda was surrounded with twelve marble columns, 29 feet high with carved corinthian capitals of the Greek order. No work of this size and scale had yet been attempted in Boston and no other ever equalled its power. The corinthian order of the rotunda interior were of Vermont marble with elegantly executed capitals modelled explicitly on those of the Choragic Monument to Lysicrates (334 B.C.) in Athens [Figure 46] which had recently been emulated on the Philadelphia Exchange (1835) by William Strickland. Similar capitals were used in the New Orleans Custom House [Figure 45a-45c], completed also under Ammi B. Young's administration of the Treasury and purportedly carved in Boston <43>. The production of carving of such sophistication in Boston at this time was unusual and bears further research <44>.

A section of the building [Figure 42,44b] indicated on Young's drawing shows the masonry dome with its panelled ribs and structural system loaded at the haunch with the stress carried into two subsidiary smaller domes above the landings of the

staircases to north and south of the rotunda. Replacement of the staircases and the remodelling of the interior have removed these two subsidiary domes and the masonry dome itself while recreating the spacial footprint, if you will, of this 1837 design. The reflected ceiling plan of the rotunda [Figure 44d] suggests the formality of the space and delineates disposition of the walls, none of which, as indicated in the plan of the principal floor [Figure 44f], were other than rectilinear in their placement relative to the exterior walls of the building. This is one of the principal modifications of the 1911 change where engaged columns in a huge curving wall which defines the rotunda stand replacing the free-standing arcade of Ammi B. Young.

Other portions of the drawing show the original basement [Figure 44b], from which one now enters the building. The Almanac mentions the private stair to the Inspector's office which opened from the street, giving access to his private apartments at the northwest corner of the building. Perspective views of the interior of the cellar and the entry level and basement at the right edge of this drawing gives the best view now existing of the original interior [Figures 44j,k,l]. Granite doric columns of great size supported the groined vaulting system of the lower two floors while on the entrance floor a single huge groin vault supported the floor of the "great room" beneath the dome above. This vaulting, since removed, allowed only for a small oculus in the center over which glass was laid in the floor above. Light stanchions rose from the heavy balusters of the curving staircase which mounted to the landings beneath the subsidiary domes. Notable in the section of this drawing is the horizontal subdivision of the interior where originally no room more than one story high existed except the rotunda itself.

3.2.4 The Importance of the Custom House

The importance of the Ammi B. Young Custom House was recognized by contemporaries and by the Federal government as well. The monumental building, unequalled by any structure in Boston, was the logical symbol of the nation's second greatest port. The records of the treasury make clear that at the time of its construction it was the most expensive custom house erected in the country, the earlier New York Custom House having cost \$100,000 less. That the New York Custom House design by Town and Davis suggested that of the Boston Custom House is clear, yet Young's work marks a design advance over the earlier building. Although the first New York perspective [Figure 32] expressed the central dome on the exterior, it was covered over by the roof in the executed building [Figure 33]. In its temple like format the New York Custom House extended Strickland's concepts in less innovative fashion than Young's design for Boston. Here, the four porticos and centralized plan with the repetition of fluted monolithic columns on all four elevations related the first stone dome in New England to the design of the supporting structure with consummate success <45>.

The date of the Custom House commission, in 1837, coincided with the heyday of shipping and the China trade which terminated in 1846 and 1847 with the Opium Wars which closed China to the west and initiated the downturn of international shipping through the port of Boston. As a Federal symbol the Boston Custom House is unrivalled. In the 20th century, when the extension was contemplated, the attachment of both the public and the government to this location and to this building apparently suggested the first occasion for construction of a steelframed tower over an existing building, a new challenge in the development of the skyscraper <46>.

3.3 THE INTERIM HISTORY OF THE STRUCTURE, 1837-1915

3.3.1 Changes in the Foundation Systems

When plans for moving the Custom House to another site were aborted and a decision was made for the tower, huge caissons were sunk, air pumped, 100 feet below the ground level to bedrock [Figures 77,78]. In the process of this undertaking it appears that considerable settlement of the enormous weight of the 1837 structure took place resulting in cracks of the exterior walls which were extensive [Figures 80,81]. Although the working drawings of 1911 indicate that reuse of the columns on the interior rotunda was planned by Peabody and Stearns, this settlement or some other unknown factor may have changed their intention, resulting in the complete replacement of this central area of the building. Despite difficult foundation problems on this filled land at the edge of the harbor (with 3,000 original piles), the engineering firm of Purdy and Henderson were successful in siting the caissons for the construction of the 500' tower which took place on schedule <47>.

Yet a prospectus of 1919 from Owen Norcross, distinguished builder for Peabody and Stearns, expressed distress at the inadequacy of the new foundations which were located only under the central tower area. Norcross predicted instability for the tower unless an additional tower superstructure was added above each gable. Norcross' concerns underscore the novelty of the tower's structural system in which he had little faith <48>.

3.3.2 Changes in the Site

The property actually owned by the United States government consists only of the apron around the Custom House. The great freshet of 1851 brought a surge of water from the harbor to surround the building from the harbor and may have spurred on redesign of the apron in 1863 by Isaiah Rogers [Figures 47-50].

Drawings in the National Archives show a rebuilding of both sets of steps under Rogers' direction as (Young's successor) supervising architect of the Treasury in 1863. The west stairs were rebuilt supported on arches parallel to the facade to produce additional storage area for goods beneath them. At the same time, the edges of these western steps were curved and light standards were placed on two platforms incorporated at either end of the steps.

On the east elevation the descending steps were removed and a vertical wall with railing above constructed while the access stairways ran down to each side. A defense against a repeat freshet was thus constructed, which has remained ever since the major difference between the east and west areas of the building [Figures 51,54].

In addition to the stairway and apron the full McKinley Square area was cobbled and in 1893 the Chamber of Commerce building was erected to the south by Shepley, Rutan and Coolidge, its great curved end abutting the Square. To the west the Board of Trade building by Winslow and Wetherell was erected replacing the original Broad Street Associates commercial row in 1901 as explicitly described in the historic photographs of the site.

The stores on State Street have replaced earlier federal structures which are revealed in earlier photographs but the configuration of McKinley Square has not changed.

3.3.3 Changes in the Exterior

The exterior of the 1837 building is remarkably intact. Other than the staircase adaptation and replacement of the windows, the building looks much as it did upon construction. The disturbance of the foundations which was associated with the replacement of the rotunda and the removal of the entire west facade within the portico resulted in a replacement of many of the actual granite pieces on the building exterior. These are delineated in the charts which were drawn up by Peabody and Stearns at the time [Figures 80,81]. The windows have been replaced with metal sash providing one of the major decision points of any contemplated restoration and the entryway at the northwest to the private staircase for the surveyor has been closed off from the basement level.

The addition of the 500 foot tower astride the dome area of the building has altered irrevocably its proportions and its profile. The temple segment of Ammi B. Young's design remains, however, remarkably intact. Its very scale has allowed the monolithic granite columns and sober restraint of the design to hold its own notwithstanding the landmark fancy of the tower. This relationship provides one of the delights of the final composition.

3.3.4 Changes in the Interior

After Isaiah Rogers' changes in the steps of the Custom House space the interior became increasingly crowded. The bustling activity of the Boston seaport and the bureaucracy of the Civil War years required additional office space. The report of A. B. Mullett, who succeeded Rogers as Supervising Architect of the Treasury (who is best-known for his great State War and Navy building in Washington and who arranged for construction of the Post Office on Post Office Square in Boston beginning in the late 1860s) complained consistently and bitterly of overcrowding. His Treasurer's Reports suggest a desperate series of compromises in order to keep things going in Boston. He advocated first to move the Sub-Treasury from the Custom House to the Merchants Exchange building on State Street in rented quarters as an interim arrangement while construction of the Post Office was underway. This decision proved fortuitous and the construction of the Post Office and Sub-Treasury soon provided another site for government officials, relieving congestion in the Custom House and enabling it to serve unimpeded until the first decade of the 20th century <49>.

Nevertheless, during Mullett's tenure as Supervising Architect of the Treasury several explicit changes were made on the interior of the Custom House [Figures 55-67]. One of the stairways was removed from the rotunda [Figures 58,59]; stairs were built from the second story to the attic [Figure 63], and iron ventilators were added on the roofs [Figures 64,65]; the appraiser's office in the south wing was altered, a coved ceiling being introduced on the second floor to give additional space [Figure 62]; and the larger rooms on the interior were subdivided.

A series of drawings now in the Treasury Archives in Washington delineate explicitly the changes made during Mullett's tenure as architect. In the basement new rooms were created under the east and west porticos and the private stairway from the street to the second floor at the northwest corner of the building was removed (Figures 55, 56). On the entrance story the stairs were correspondingly altered and in addition the grand staircase to the south of the rotunda was removed (Figures 57. 58. 59). Partitions were introduced in both the south and north wings in order to provide a series of small rooms. On the principal story (Figures 60-61) corresponding changes were made in the staircases and most of the larger formal rooms were subdivided for additional office space. The most positive contribution to the interior was the introduction of an elaborate coved ceiling in the south wing appraiser's office (Figure 62). This room was elaborately

decorated with marblized paint and plaster ornament, some vestiges of which remain and will be discussed in Volume II of this report. Iron stairs were introduced by Mullett from the principal story to the attic in the north wing (Figure 63) and iron ventilators were installed on the roof (Figure 64, 65) which are apparent in photographs of the day.

Undocumented details of the interior paint, lighting fixtures and other alterations surely occurred as well. At some juncture an hydraulic elevator was also added. In 1899 James Knox Taylor, then supervising architect of the treasury, added new heating apparatus on the principal floor in the director's offices (Figure 66). A drawing of this plan is important in that it documents that the two story space which now exists in the director's office was put in later for it did not exist at that time. Circular stairs and a new gallery above the west entrance portico were also inserted by Taylor in 1904 (Figure 67) just as discussions of expanding the building were beginning.

At this juncture, just prior to the Peabody and Stearns proposals for an extension, the Custom House had changed little on the exterior, but the larger spaces of the interior had been subdivided to produce small, crowded offices and inadequate vertical circulation. With the exception of the rotunda itself, the large spaces of the interior which reflected the scale and grandeur of the exterior were gone. Some relief for these conditions was demanded.

3.4: PEABODY AND STEARNS: THE CUSTOM HOUSE TOWER

3.4.1 Peabody and Stearns, Architects

By 1908 when the proposal for designing the Custom House tower was submitted to James Knox Taylor, Supervising Architect of the Treasury, Peabody and Stearns were preeminent in Boston. Peabody, who had enjoyed a 38 year career since the founding of the firm in 1870, was well-respected and well-liked. Having participated in the various stylistic swings of the later 19th century, his fundamental theories of design remained constant. Starting with a perspective sketch of a commission, he would turn development of each structure over to his talented draftsmen, who eagerly sought opportunity in Peabody's office. For aspiring young architects the Peabody and Stearns office had significant attractions in contrast to those to be found, for example in that of H. H. Richardson, where each draftsman designed from the master's stamp. The opportunity for design freedom and creativity in the Peabody and Stearns office was enormous, because although the the final drawings usually corresponded closely with Peabody's first sketch of any given building, the office staff was turned loose with details. So Peabody and Stearns' structures vary greatly in quality with the difference in finishing hands. Assured of his partner John Stearns' firm control of the construction process, Peabody's operational methodology was to get the best from his draftsmen, a policy which accounts for the varying stylistic quality of detail in the results. Although Peabody and Stearns were not uniformly successful, over a 40 year practice (including all types of buildings) they produced some astonishing masterpieces, and the Custom House tower is one of these.

Already by 1893 Peabody's design of the Machinery Hall and the Massachusetts Building at the World's Columbian Exposition in Chicago reflected the new classicism in the air, as well as bringing him in direct contact with the Treasury architect. In 1905 the firm was moving increasingly toward large banks and commercial structures and in downtown Boston, on State Street in particular, they were responsible for more buildings than any other firm. Peabody also served with James Knox Taylor, Supervising architect of the Treasury, on the Board of Design for the Jamestown Tercentennial Exposition in 1904 [Figure 68].

When discussions were initiated regarding expansion of the Custom House in Boston, Robert Peabody was a member of the Merchant's Association Committee. Recently retired in 1902 from the presidency of the American Institute of Architects and with a wide berth in the Boston architectural profession he must have appeared to Taylor to be the right man to handle the job. In addition to sitting on the Jamestown Exposition committee, Peabody had likewise been the chief planning architect for the

St. Louis Exposition in 1904 and of the Buffalo Exposition a few years earlier. So experience, contacts and capability were all there. This background of experience and expertise combined (from the point of view of the Treasury) with an ability to handle Boston political forces so that as an architect Peabody must have appeared with few competitors.

3.4.2 The Commission for the Custom House Tower

Already in 1904 sites in Boston and Charlestown were considered by the government and considerable discussion took place. Drawings in the National Archives in Washington show an elaborate building with a great central pavillion, probably from the hand of Peabody & Stearns, which would have extended the Customs structure horizontally [Figures 69,70]. But the appropriateness of the current harbor site and public affection for the earlier building on McKinley Square combined with the methodology of Treasury allocations which were available for alterations but not for new construction. These proved an insurmountable obstacle to relocation. When one of the Treasury commissioners suggested extending the building upward from its 1837 base, enthusiasm for this innovative solution appeared.

The details of the commission which evolved are of interest. By the year 1908 the tall steel framed building, having emerged in New York and Chicago in the late 1880s and 1890s, was firmly established in the American mind. Yet any building thirty stories or more was a feat of engineering at the time. Even without the added difficulties of introducing sunk caissons beneath a preexisting structure, the engineering assignment for a building 500 feet high (the same height as Philadelphia City Hall) was awe-inspiring. Furthermore, since the erection by J. P. Putnam in 1893 of Haddon Hall (an apartment building on the northwest corner of Berkeley Street and Commonwealth Avenue in the Back Bay), Boston's 125 foot zoning limit on height had been stringently enforced. While New York and Chicago grew upward in the later 1890s Boston had remained proudly innocent of skyscrapers. But for expanding the Custom House the zoning restrictions from which the federal building was exempt insured an isolated landmark [Figure 73].

The brochure which was submitted to the Treasury by Peabody and Stearns (when their horizontal Beaux Arts proposal was rejected) was surely a design of its time [Figures 74a-74e]. There is no evidence that it was part of a competition. While shorter and heavier in proportion than the Mutual Life Insurance Company in New York (whose Boston building Peabody had designed in 1874-75), the profile of the projected tower was similar. It also echoed the shape of Napoleon LeBrun's Metropolitan Life Insurance Tower in New York, while modifying it in the direction of the Singer Building, which had been completed only in 1906-08 [Figure 71]. The most notable contemporaneous landmark still standing in New York, Cass Gilbert's Woolworth Building (1911-13), a terra cotta sheathed skyscraper, post-dated the Custom House in design although it was completed earlier [Figure 72]. These Beaux Arts skyscrapers all retained elegant, often classicizing caps above a fairly simple shaft and an ornate,

historically oriented base, and were par for the course in the first decade of the 20th century. From this group the Custom House springs.

3.4.3 Concerning the Design

Drawings in Washington document changes that took place between the initial Custom House proposal and the final building, the first drawing or elevation of which had more hefty proportions than the final construction. The basic subdivision remains the same, but the vertical thrust is less emphasized at the beginning. A section through the proposed tower [Figure 74d], shows that the structural system was modified between 1908 and 1913 when construction actually began. The models of the tower from 1909 and 1913 [Figures 76,77] show corresponding changes in articulation of ornament and the removal of the skylights which had been projected in 1909 for the wings. The original domes to either side of the central rotunda and part of the buttressing system are envisioned as being retained in 1908, whereas by 1913 they were all removed. Figures 78 and 79 show the actual construction of a new iron dome and supporting trusswork carrying the thrust sideways from above. The spacing of the structural steel has also been approached conservatively with knee braces, double plates and spacing far narrower than would be considered necessary today. With its caissons sunk 100 feet to bedrock and the structural steel separation roughly 15 inches, the Custom House Tower was in its way as overbuilt as Ammi B. Young's temple below. Structural steel bracing on every floor anchored the frame which rode on transverse trusses carrying the weight of the tower to the outside of the rotunda and then downward through the core of the earlier building in a structural system which it would appear had never been used before. The peculiar conditions of both the original building, the lack of available real estate, and the symbolic importance of the original structure pushed Boston to a preservation solution which was unprecedented and unexpected in its success.

Yet the caissons pumped to a depth of 100 feet disturbed the 3,000 piles on which the great weight of the granite Custom House lay and considerable damage ensued during several stages of the project <50>. The domes to the north and south of the rotunda and the vestigial elements of the original stone vault were clearly discarded midstream. The entire central portion of the 1837 structure was replaced as was much of the exterior stonework [Figures 80,81]. The 1911 drawings projected that the columns of the rotunda would be old work from the original Ammi B. Young building. These marble, fluted corinthian columns were designed in two sections each. But in the end, some undocumented need for change required a new set of columns in the rotunda.

Peabody, as Chairman of the Boston Art Commission,

arranged for the eight free standing columns to be re-erected at Peabody Circle in Franklin Park (where he was also a commissioner). They remain today at the park entrance [Figures 82,83], a monument to the history of the Custom House Tower. Although window sash was replaced throughout the earlier building [Figures 84,85] with larger panes of glass than those used by Ammi B. Young, and doors were added in the basement [Figure 86], the central rotunda remained the major design focus of the project, where new marble sheathing covered a two story space with curving walls and an iron dome, and engaged columns replaced the freestanding supports of 1837 [Figures 87,88].

For ornamental motifs on the stone exterior and for decoration of the new rotunda [Figure 95], the eclectic Peabody developed new details based on those used by Ammi B. Young [Figures 94,95f-95j]. Throughout the building interior changes were made. The late 19th century concept of grand space suggested to Peabody & Stearns removal of the floor of the principal story or rotunda and the interpolation of a large open well encircled by a brass railing which would increase the height and impressiveness of the interior space. The remaining grand stair (left by Mullett) on the south side of the central space was removed and a new stair put in at the southwest corner of the building to allow vertical travel while a bank of three new elevators (beyond the one which had already been put in the building) with ornate brass grill doors, provided ordinarily the access to the superstructure [Figure 95i]. In the south wing the appraiser's office, which had already been enhanced with Mullett's decorative coved ceiling, was further opened up with a large well between the first and second stories with a gallery around. The entire north wing was rearranged into offices with that of the principal customs director being moved to the northwest corner in a newly created two story space with coved ceiling and narrow gallery, marble dado, and elaborate chandelier. The present partitions in the north wing were rearranged. The specifics will be discussed in Volume II of this report after close examination of paint chips and other evidence. The interior of the building as it remains today has the spatial recollection of the Ammi B. Young building in its curved iron dome but the entire design in its present form is the work of Peabody and Stearns.

New corridors were created in the basement [Figures 95a-95c]. The Collector's room on the principal story became a two story space with a surrounding gallery [Figure 95d], and the Auditor's office in the south wing, which Mullet had redecorated, was opened up with a central well to the entrance floor below [Figure 95e].

Ornate elevator doors [Figure 96] introduced a crossback

design which Peabody repeated throughout the building, and special light fixtures were designed as well [Figures 99a-99l]. These have been replaced and other interior changes in subsidiary sections of the building made since its completion will be documented in the second volume of this report [Figures 100-109].

3.4.4 Importance of the Tower

In 1973 when the Custom House was officially designated as "Historic," its charisma began to re-emerge [Figure 109]. Already memory had blurred and the interior spaces of Young and Peabody were presumed to be the same. A number of artists including Cornell Appleton who worked on Peabody's design in the office [Figure 110] and Peabody himself [Figure 111] have dramatized the landmark qualities of the building [Figures 113-116]. Peabody's work drew considerable public attention, for while Norcross was concerned about the innovative nature of the structural solutions, newspapers and artists recorded images of the rising tower of steel [Figures 90-93], a sight earlier unknown in Boston. The structural steel system installed to support the tower was apparently the first or one of the very first in world history to accomplish such a feat. Only the peculiar conditions of a very limited site made attractive by historical and geographical considerations and the existence of a symbolic building would have suggested the interpolation of a vertical tower in 1908 when land was comparatively available in most major cities of the country.

Landmark quality in buildings can be an elusive ephemeral matter, but at the Custom House tower Peabody captured in his first sketch [Figure 1] from the water the essence of a masterpiece. With its pointed tower echoing the church steeples of the city and the rising pyramid of Beacon Hill, Peabody created a vision that he implemented in steel and stone which is as unforgettable as John Ruskin's sketch of the Campanile in St. Mark's Square in Venice which it so much resembles. As one moves from the harbor to the street, this vision dissolves into a more detailed but no less striking image. Cornell Appleton saw the tower from State Street [Figure 10], while in Peabody's own sketch of 1914 [Figure 11] it is rising above the bustle of Commercial Street, not a faceless shaft but a part of the living city. Whether seen above Quincy Market by day in 1916 [Figure 112] or from the water by night in 1937 [Figure 113] the design simply has no bad angle. Its placement at the convergence of Bulfinch and Cotting's plan in McKinley Square evokes images of the central monuments of the great squares of Paris, and the limited height of the Corn and Grain Exchange and Board of Trade building have enhanced this visual convergence admirably, allowing the tower to soar [Figure 114]. Although sheer Miesian towers surround it today they remain distant backdrops [Figure 115], and the Custom House looks better and better, the articulation of its rich exterior detail embroidering the original concept of the temple below. [Figure 116]

In 1944, characteristically, Talbot Hamlin summed it up best:

"To its material granite is to be attributed some of the monumental magnificence of the Boston Customs house ... in a sense the most highly developed example of Greek Revival style in Boston, but its quality is less local than most of the work of Parris and Willard. The admiration it accrued was probably the reason for (Ammi B.) Young's appointment (in Washington).

The Boston Customs house is one of many attempts made by Greek Revival architects to combine a low Roman dome with a pedimented Greek Doric order, and it is probably the most successful of them all.

... The whole is so simple, so straight forward, so great in scale, so logical in conception and monumental in plan, and the granite detail is so nobly carried out that it is no wonder the building gained national fame... It was one of the most directly successful attempts ever made to use a pure columnar architecture for a modern building, and it is a great credit to modern Boston that when an enlarged custom house became necessary, instead of razing the old, a great tower was built up through its center, replacing the old dome, so that the greater part of the stern, impressive old building has been preserved." <51>

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- 1866* Custom House (1837), west portico, Detail 2.
Stereograph, "America Illustrated: Boston and Suburbs", SPNEA.
- 1870* Central Wharf.
Photograph, Leander Baker, "Boston and Vicinity Views", SPNEA.
- 1837 Competition Drawings by Edward Shaw.
Drawings, American Architectural Drawings, BPL, Rare Books.
Site of new Custom House (drawn by "R.H.E.", received by Young, 1843). Folder 1, 25.
Drawing, Ammi B. Young, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.
- 1850* Custom House (1837). East Front with Hingham Packet and covered wagon.
Engraving, S. Walker Publishing/Billings, SPNEA.
- 1852 Custom House, west front.
Engraving, McIntyre's Map of Boston, 1852, SPNEA.
- 1855* Custom House (1837), north gable.
Stereograph, Barnum, SPNEA.
- 1860* Custom House (1837), south gable end looking along State Street Block's flank (2)
Stereograph, SPNEA.
- 1860* Custom House (1837), south gable end looking along State Street Block's flank (3).

- Stereograph, John P. Soule, "Boston and Vicinity." SPNEA.
- 1865 Custom House (1837) with black bands on column.
Death of Lincoln.
Stereograph, SPNEA.
- 1870* Mercantile Block (?) and Wharves.
Photograph, John D. Soule, "American Views,
SPNEA.
- 1870* Custom House (1837), west front with
surrounding buildings.
Photograph, Halliday Historic Photograph Co.,
SPNEA.
- 1885* Custom House (1837), west front with
horse-carriages around, and wires strung above
the street.
Photograph, J.M. Howell, Lost Examples of
Colonial Architecture,
BPL, F.A.
- 1905* Custom House (1837), west front "State and
India Streets, Opposite Commercial Street".
Photograph, Moses King, King's How to See
Boston, p. 43.
"The Custom House", BPL, F.A.
- 1900 Custom House, west front, direct frontal shot.
Photograph, Government Printing Office, A
History of Public Building Under the Control of
the Treasury Department, p. 264.
BPL, F.A.
- 1909* Custom House, east front from south showing
side steps.
Photograph, SPNEA.
- 1909* Custom House south gable -- end.
Photograph, SPNEA.

- 1909* Custom House east front with early auto.
 Photograph, SPNEA.
- 1909 Custom House Tower, Octagonal Tower not built.
 Sketch and half-tone, Boston Sunday Post, BPL
 Microtext.
- 1914 1 of 4 Stone Eagles perched at 20th floor ledge
 of Custom House Tower.
 Photograph, Boston Post.
- 1914 Custom House Tower under construction, shot
 from North Station, Charles River Basin, and
 from bay.
 Photograph, Christian Science Monitor, BPL
 Microtext.
- 1915* Custom House Tower, view from north with Quincy
 Market in fore.
 Postcard, SPNEA.
- 1916* Custom House (1911).
 Lithograph, "A Landmark Held up by Sentiment",
 Jack Frost, BPL, Boston Picture File.
- 1916* Custom House Tower from T Wharf.
 Sketch, Christian Science Monitor, BPL,
 Microtext.
- 1916* Custom House Tower, view from south level with,
 and including, the Grain and Flour Exchange
 Building's eaves. Sections and details of
 foundation and structure..
 Photograph and drawings: N.A. Richards, Assoc.
 Member, A.S.C.E., Architectural Forum.
- 1917* Custom House Tower, clock with article.
 Photograph, SPNEA.
- 1917* Custom House Tower with Grain and Flour
 Building at right.

Photograph, M.D. Ross with photos by S. Chamberlain, The Book of Boston -- the Victorian Period, 1837-1901, BPL, F.A., SPNEA.

1925* Custom House Tower Composite (?) -- building north of Tower questionable and lack of Board of Trade Building.

Postcard, SPNEA.

1925* Custom House and Tower c. 1870 and c. 1925 with basement shuttered up, and Custom House Tower from south with Grain and Flour Exchange referred to as 'old Chamber of Commerce building'.

Photograph, "Customs House, Now and Then", BPL, Boston Picture File.

1965* Custom House Tower and surrounding buildings, photographed from airplane over Scollay Square.

Photograph, BPL, Boston Picture File.

1972* Custom House Tower, skyline from airplane from Southeast.

Photograph, David C. Cook, Christian Science Monitor, BPL Microtext.

1976* Custom House Tower lit red, white and blue for bicentennial.

Photograph, Jean Cole, Sunday Herald Advertiser, 4 July 1976, "Hub's Custom House Clocks Showing Bicentennial Patriotism", BPL Microtext.

NOTES

- <1> Robert Peabody, architect of the Tower, was an enthusiastic lifelong sailor and an oarsman at Harvard in his college years, eventually designing both boathouses on the Charles. His sketchbooks are filled with nautical and marine sketches. See Sketchbooks of Robert S. Peabody, Boston Architectural Center and Daybooks of Robert S. Peabody, courtesy Professor Wheaton Holden, Northeastern University.
- <2> "Passing \$175,000,000 Worth of Goods through Boston Custom House," Boston Sunday Herald Magazine, 10 January, 1909, p. 10. The interior rotunda remained, but one of the staircases was removed by A.B. Mullett. The overcrowding of the 1837 structure with restricted vertical circulation were painfully apparent by 1909, but the quality of the building's exterior was still praised.
- <3> Samuel Adams Drake, Old Landmarks & Historic Personages of Boston (Boston: James R. Osgood & Co., 1873; Moses King, King's How to See Boston (Boston: Moses King, 1895).
- <4> Walter Whitehill, Boston, A Topographical History, Cambridge, Harvard University Press, 1968, chapter 1.
- <5> S.N. Dickson, The Boston Almanac (Boston: B.B. Mussey & Thomas Groom, 1847); W.H. Bunting, Portrait of a Port: Boston 1852-1914 (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1971).
- <6> Drake, Old Landmarks, p. 42; National Society of the Colonial Dames of America, Three Centuries of Custom Houses (National Society of the Colonial Dames of America, 1972), p. 70.
- <7> Drake, Old Landmarks, pp. 42, 44, 76, 103-106.
- <8> Dickson, Boston Almanac, 1847, 16 October, 1846, p. 33.
- <9> Drake, Old Landmarks, p. 95; Arthur W. Brayley, History of the Granite Industry in New England (Boston: E.L. Grimes Co., 1913), p. 22.
- <10> Bates Lowry, Building a National Image: Architectural Drawings for the American Democracy, 1789-1912 (New York: Walker and Co., 1985).

- <11> Whitehill, Topographical History, Chapter 1
(See Maps).
- <12> Nathaniel Dearborn, Boston Notions (Boston:
W.D. Ticknor, 1848), pp. 224, 225; Phillip M.
Isaacson, The American Eagle (Boston: New York Graphic
Society, 1975).
- <13> Abel Bowen, Bowen's Picture of Boston, or
The Citizen's and Stranger's Guide (Boston: Lilly Wait
& Co., 1833), p. 85.
- <14> Robert Morill Bryan, "Boston Granite Architecture,"
Ph.D. dissertation, Boston University, 1972, p. 35.
Bryan apparently confuses the Uriah Cotting Custom
House of 1810 [Figure 3] with a second Custom House
that was also in service shortly thereafter [Figure 4]
and which uses the granite post and lintel system that
Cotting is credited with developing. The divergent
dimensions of the two buildings suggest that a
remodelling is not the explanation, but that a second
building may have been that which was acquired by the
United States on 31 July, 1816 for \$29,000 to serve as
a custom house, and sold on 2 September 1847 for
\$18,158. See History of Public Buildings under the
Control of the Treasury Department, Washington,
Government Printing Office, 1901, p. 265.
- <15> Bunting, Portrait of a Port, p. 4; Samuel Eliot
Morison, The Maritime History of Massachusetts,
1783-1860. Boston, Houghton Mifflin, 1921.
- <16> Craig Lois , The Federal Presence (Cambridge,
Mass.: The M.I.T. Press, 1978).
- <17> See Moses King, How to See Boston, pp. 21, 28, 32,
40-46, 202; and Suffolk County Registry of Deeds, Vol.
442 (1837):97-104, 445 (1839):161-163.
- <18> Bunting, Portrait of a Port, pp. 8-18.
- <19> "Larger Custom House," Boston Herald, 8 January
1909.
- <20> "Boston's Custom House Dedicated to Commerce,"
Current Affairs, 25 January 1915, p. 5.
- <21> Talbot Hamlin, Greek Revival Architecture
in America (New York: Dover Publications Inc., 1944),

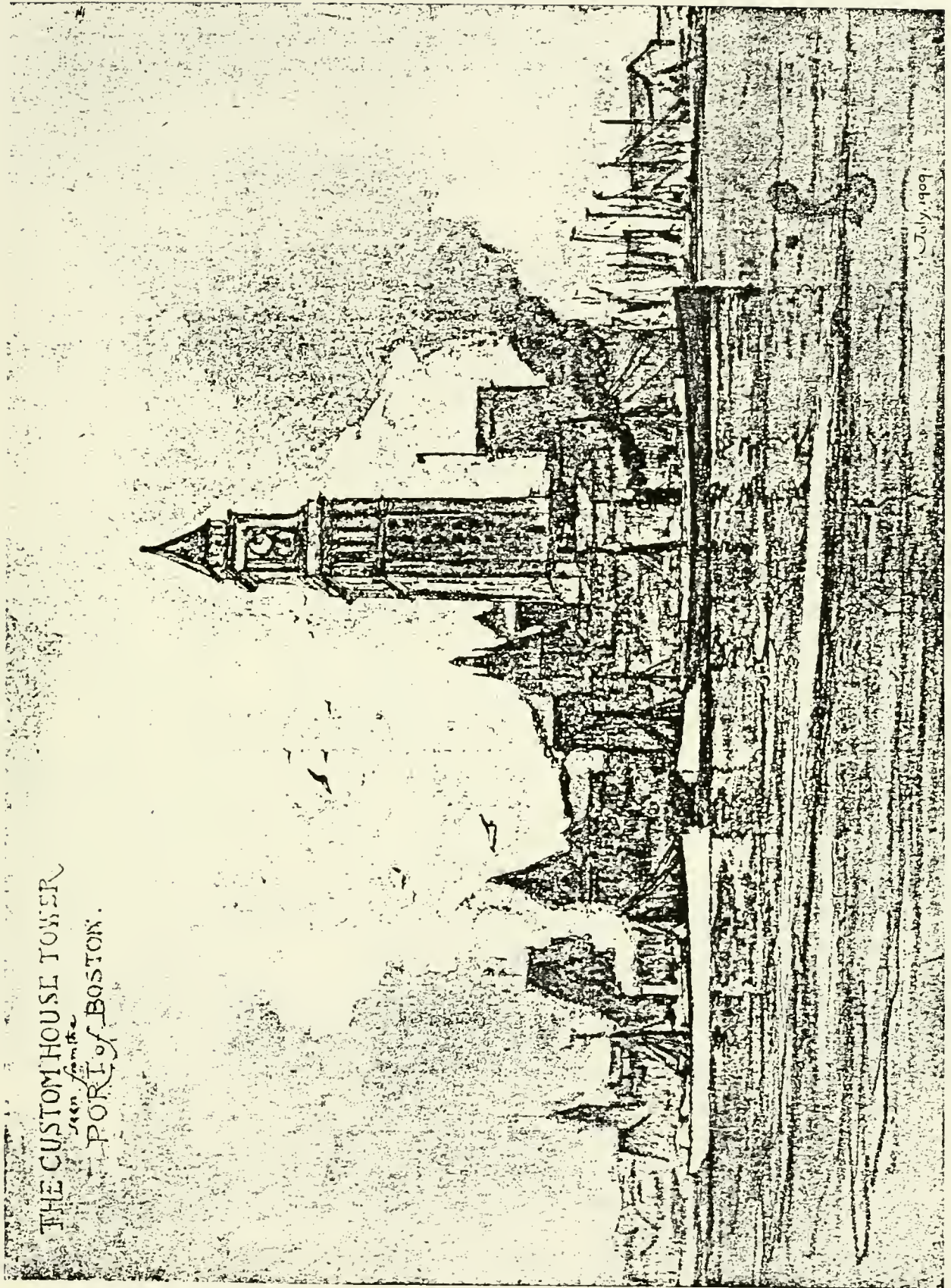
pp. 106-111.

- <22> Alexander Bowman CE, ed., Plans of Public Buildings in the course of Construction under the direction of the Secretary of the Treasury, including the Specifications thereof. (Washington, 1855-1856), Philadelphia. A. Kollner, lithographer (1856-1859).
- <23> William H. Pierson, American Buildings and their Architects I, The Colonial and Neo Classical Styles, New York. Doubleday, 1970, passim.
- <24> Whitehill, Topographical History, Chapter II, III.
- <25> Craig, Federal Presence, Chapter 4, 5.
- <26> Lowry, Building a National Image, Chapter 4, 5.
- <27> Dearborn, Boston Notions, pp. 224-225.
- <28> United States Treasury Report, 1861. 37th Congress Report. S. M. Clark, Acting Engineer, 4 July, 1861, pp. 110-118.
- <29> Bunting, Portrait of a Port, pp. 1-17.
- <30> United States Treasury Department Annual Reports, Alfred D. Mullett, Supervising Architect of the Treasury, 30 September, 1867, pp. 164-180. 31 October, pp. 177-180.
- <31> Russell Sturgis, "A Critique of the Work of Peabody & Stearns," Reprint, New York, DaCapo Press, (1896) 1971. See also writings of Wheaton A. Holden. All deal with segments of the practice only.
- <32> Talbot Hamlin, Greek Revival Architecture, p. 106.
- <33> See Bibliography for articles on Ammi B. Young from which this information is taken, particularly those by Emlen, Overby and Wodehouse.
- <34> Brayley, Granite Industry, passim.
Bryan, Boston Granite, passim.
- <35> Henry-Russell Hitchcock and William Seale, Temples of Democracy (New York: Harcourt Brace Jovanovich, 1976).
- <36> Alexander, Robert S. V., "Robert Mills," Macmillan Encyclopedia of Architects, New York. The Free Press.

1982, Vol. 3, pp. 200-208.

- <37> Talbot Hamlin, Greek Revival Architecture in America, pp. 106,107.
- <38> Denys Peter Myers, "The Recently Discovered Diaries of Isaiah Rogers," Columbia Columns 16 (1966): 25-31.
- <39> Denys Peter Myers, to M. H. Floyd (June, 1986). Rogers' diaries document his specific involvement with Young on the Boston Custom House in 1839-1840. Rogers advised Young in the handling of the monoliths and the two visited Soloman Willard at his quarries in Quincy together. Their contact was cordial and frequent.
- <40> Margaret Supplee Smith, "The Custom House Controversy," Nineteenth Century III (Summer 1972): 99-104.
- <41> Moses King, Handbook of Boston (Cambridge, Mass.: Moses King, 1883).
- <42> Drake, Landmarks of Boston, p. 94; Brayley, Granite Industry, passim; Bryan, Boston Granite, passim. Apparently in every case the granite monoliths were transported overland from Quincy with oxen across Boston neck while the smaller granite blocks came by sea.
- <43> Stanley Arthur, A History of the U.S. Customs House New Orleans (New Orleans: Survey of Federal Archives in Louisiana, 1940); Lowry, Building a National Image, cover, plates 31-35, pp. 214-215. For one of America's most outstanding custom houses, the marble and granite for the New Orleans Custom House by A. T. Wood (1849) was supposed to have come from Boston where it was carved. This type of explicitly archaeological capital was characteristic of Greek Revival design and appeared in Young's rotunda as well.
- <44> Carving in stone was sparse in New England architecture until the 1860's, although sculptors had already begun immigrating from Italy to New York in the 1840's. Further research is required to document exactly where and how the capitals were executed for these and other early stone buildings.
- <45> Talbot Hamlin, Greek Revival Architecture in America, p. 106; "Passing \$175,000,000 worth of goods."

- <46> W. Cornell Appleton, "A Government Sky-Scraper," The Outlook Vol. CVI (Jan. 24, 1914): pp. 189-191.
W. Cornell Appleton, "A Government Sky-Scraper," The Outlook Vol. CVI (Jan. 24, 1914): pp. 189-191; N.A. Richards, "Construction Problems Rebuilding the Custom House at Boston, Mass.," Architectural Forum vol. 30 (1919): pp. 87-89.
- <47> Ibid.
- <48> O. Norcross, "Prospectus, Boston Custom House, Elevation and Sections, 1919. Typescript, Boston Public Library, Print Department.
- <49> Mullett, A., Reports of the Supervising Architect of the Treasury, 31 October, 1868, pp. 177-180; 30 October, 1970. pp. 292-293.
- <50> Richards, Construction Problems, p. 88.
- <51> Talbot Hamlin, The American Spirit in Architecture: Pageant of America, XIII, New York, United States Publishers, 1926, pp. 94-97.



THE CUSTOMHOUSE TOWER
as seen from the
PORT of BOSTON.

UNITED STATES CUSTOM HOUSE, ARCHITECTS' ORIGINAL SKETCH
Peabody & Stearns, Architects

(1) Custom House Tower as seen from the harbor.

Sketch, R.S. Peabody, Boston Architectural Club Yearbook, BPL, F.A.

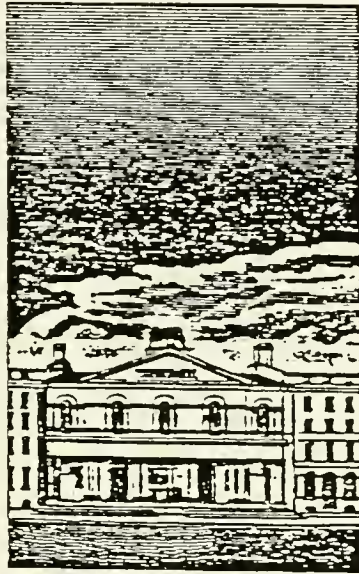


Unhappy Boston! see thy Sons deplore,
 thy hallow'd Walks besmear'd with guiltless Gore.
 While faithless P—n and his savage Bands,
 With murderous Rancour stretch their bloody Hands;
 Like fierce Barbarians gnawing o'er their Prey,
 approve the Carnage, and enjoy the Day.

If scalding drops from Rage from Anguish wring,
 If speechless Sorrows lab'ring for a Tongue,
 Or if a weeping World can ought appease
 The plaintive Ghosts of Victims such as these;
 The Patriot's copious Tears for each are shed,
 A glorious Tribute which embalms the Dead.

But know Earth summons to that awful
 where JUSTICE strips the Murderer of
 Should venal C—ts the scandal of th
 Snatch the relentless Villain from her
 Keen Execrations on this Plate int
 Shall reach a JUDGE who never can

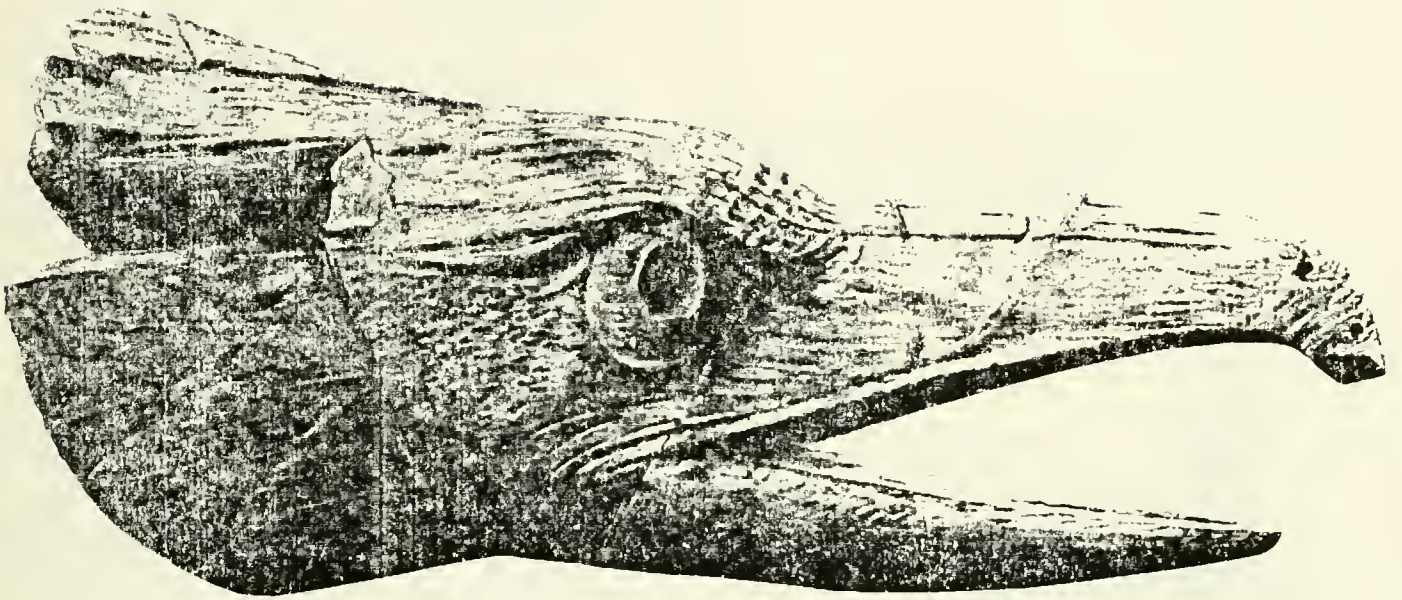
*The unhappy sufferers were Alex^d SAM^l GRAY, SAM^l MAVERICK, JAM^s CALDWELL, CRISPUS ATTUCKS & PA
 Killed. Six wounded; two of th. m (CHRIST^s MONK & JOHN CLARK) Mortally
 Col^d by CHRI^s*



CUSTOM HOUSE.

830* (3) Custom House (1810), built by Broad Street Corporation, Uriah Cotting. Two stories tall, five bays wide.

Print, Bowen's Picture of Boston



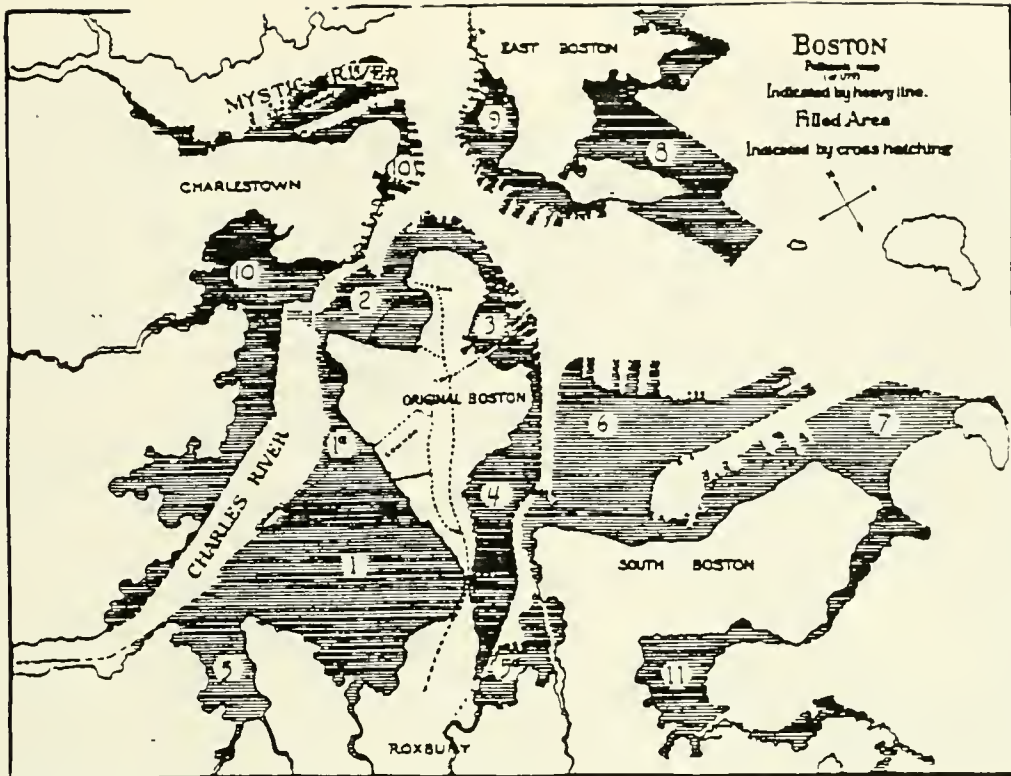
1830* (4) Eagle carved by Solomon Willard for 1810 Custom House.
Isaacson, Philip M., The American Eagle, BPL, F.A.



1860* (5) Boston Custom House

First building to use granite post and lintel motif.
9 bays wide, 5 floors high.

Robert M. Bryan, Boston's Granite Architecture
BPL, F.A., Boston University. Photograph, SPNEA



THE FILLED-IN AREAS OF BOSTON

Boston has greatly increased its area by filling bays, coves, and inlets. The original area is usually given as 783 acres. The filled-in lands add between three and four times that amount. Dates and amounts given below are approximate only as records do not agree, having been made at different times and by different men, and in certain localities filling-in is still in process. The figures are the best available and the numbered paragraphs refer to sections indicated on the accompanying map.

1. Back Bay, amount about 570 acres, mostly done after 1856 and continued to 1894.

1a. West Cove, amount about 80 acres, begun in 1803 and completed in 1863.

2. Mill Cove, amount about 70 acres, begun in 1804 and completed in 1835. Much of the filling north of the Causeway (indicated on the map by a line) was done in 1835.

3. Great or East Cove, amount about 112 acres, begun in 1823 and completed in 1874.

4. South Cove, amount about 86 acres, begun in 1806 and completed in 1843.

5. Roxbury, amount about 322 acres, the filling-in of which might be said to have started with that of the Back Bay as it was a continuation of it, becoming quite active in 1878 and completed in the 1890's, excepting that part bordering on the South Bay, which is in the section marked "5a".

5a. South Bay, amount about 138 acres, begun in 1850, not yet completed.

6. South Boston, amount about 714 acres, begun in 1836, still in process.

7. Marine Park, acquired in 1883, about 57 acres; bridge to Castle Island, July 1, 1891, included in South Boston filling.

8. Boston Air Port, authorized, May 12, 1922, about 150 acres in 1923, opened Sept. 3, 1923; part of the East Boston filling.

9. East Boston, amount about 370 acres, begun in 1880, not yet completed.

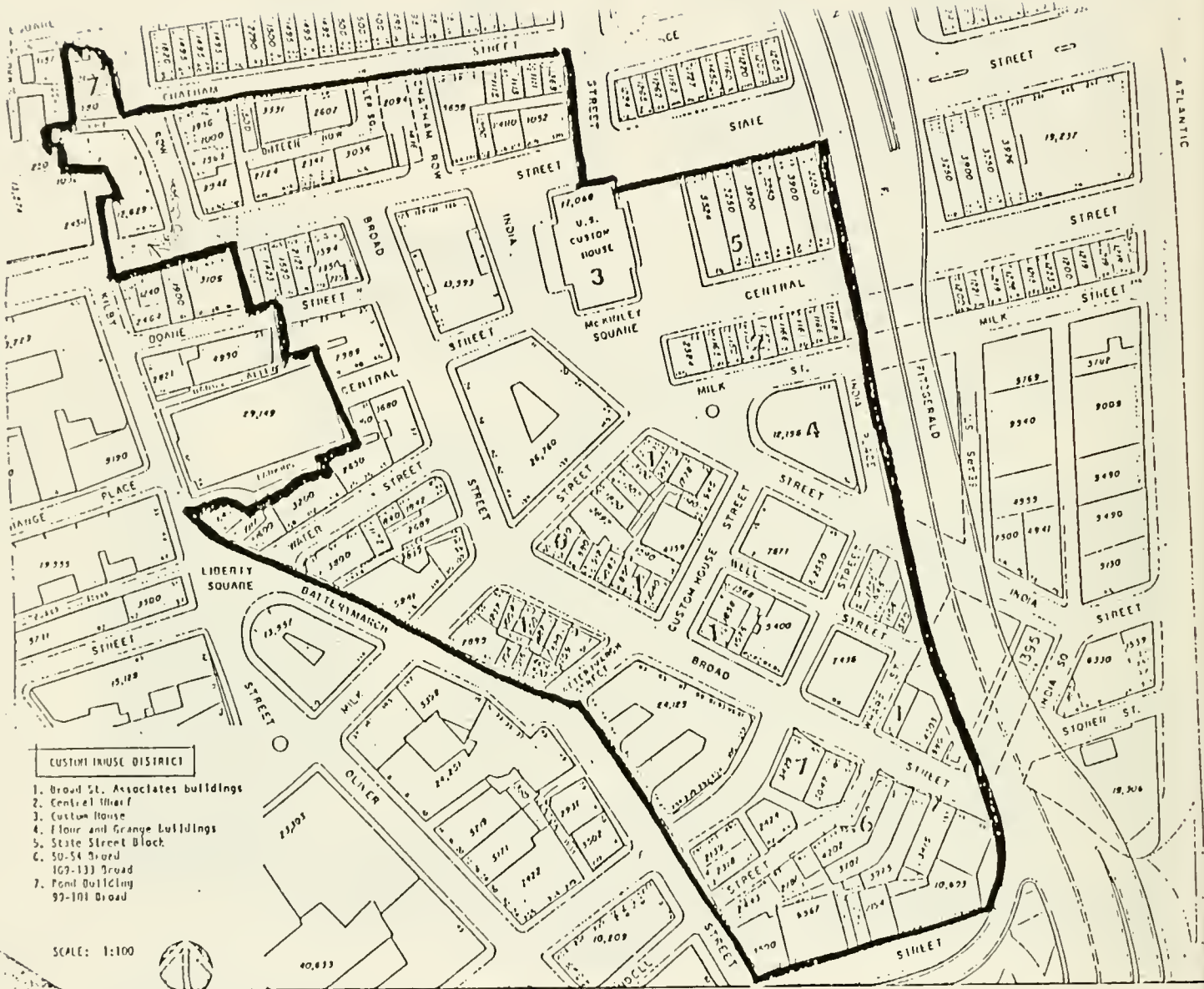
10. Charlestown, amount about 416 acres, begun 1860, completed to present state about 1896.

11. Columbus Park with Strandway, amount about 265 acres, acquired, 1890-1901; part of South Boston filling, as given above.

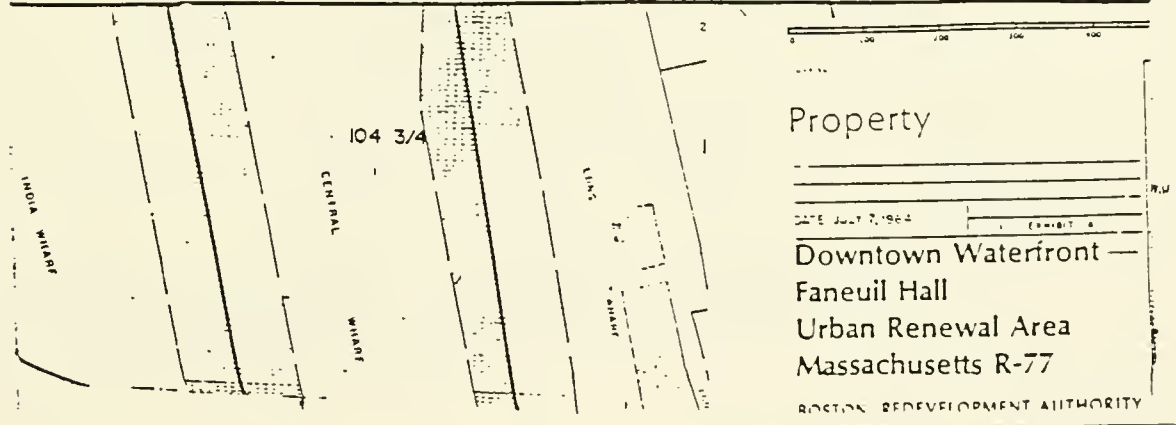
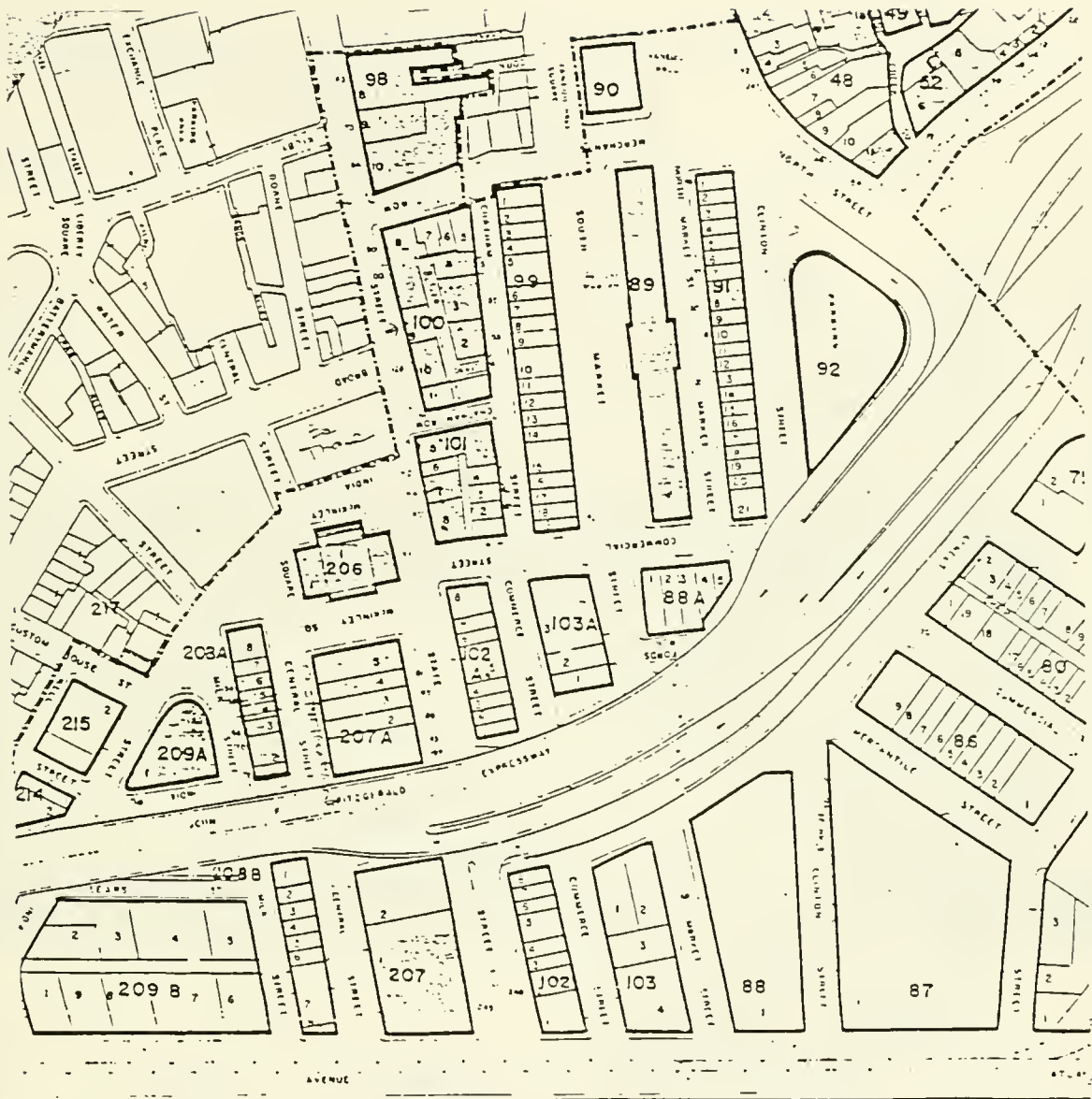
Much of the filling material for the Back Bay district came from Needham; the contractors, Goss and Munson, built six miles of railroad to facilitate transportation. The mill pond was filled from the cutting down of Sentry (Beacon) and Cotton (Pemberton) Hills. The West Cove was filled in part from the cutting down of West Hill (Mt. Vernon). Fort Hill contributed to the filling along Atlantic Avenue and to raising the grade of territory whose drainage had been impaired by the filling-in of the Back Bay. The dumping of city ashes and the dredging of the harbor also furnished material for various fillings.

(6) The Filled-In Areas of Boston.

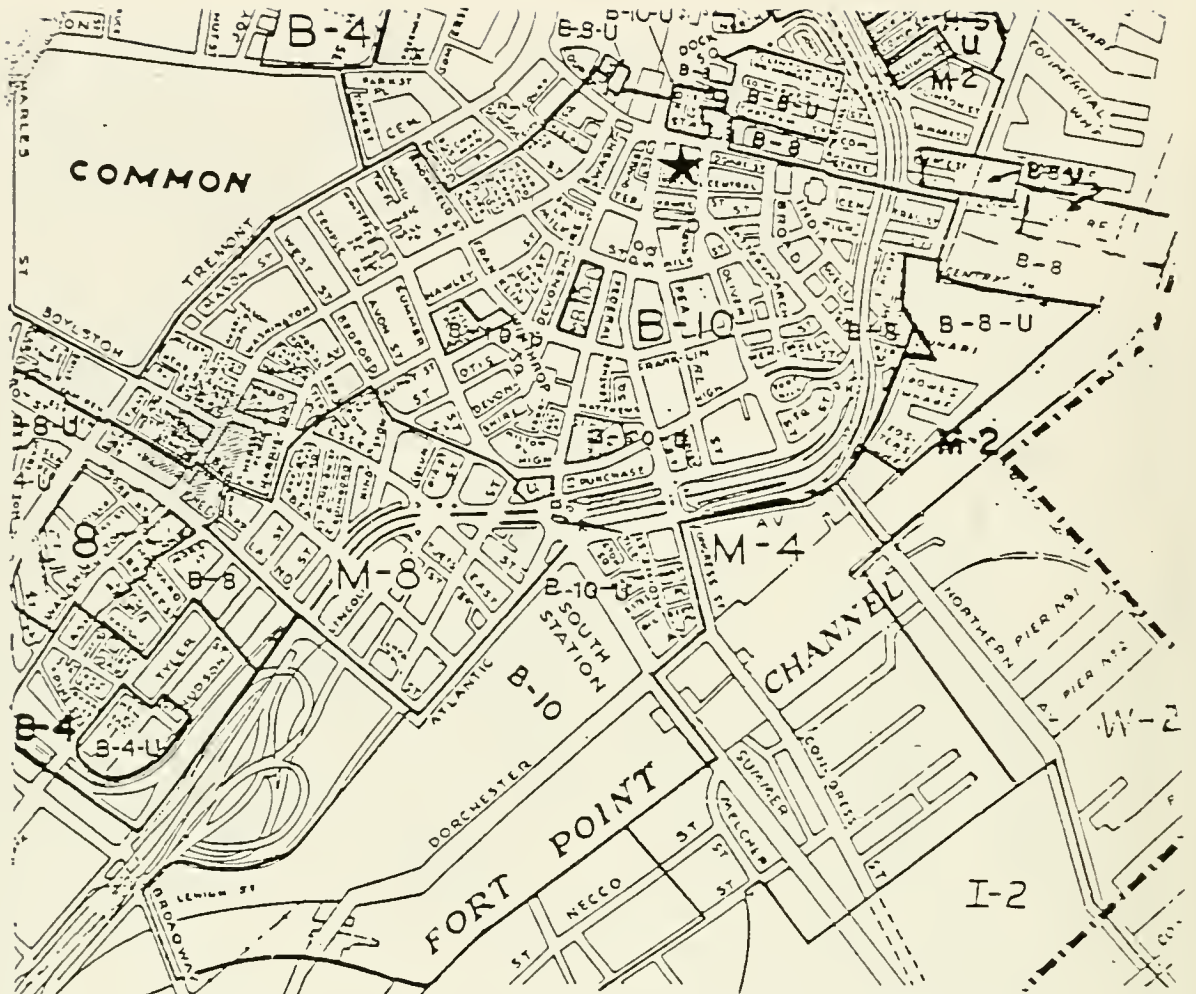
Map and Text, Pelham's Map "Boston Filled-In Areas", City Hall, BRA Mapping Room.



(7) Map of Custom House District, Boston Redevelopment Authority.



(8) Map of Downtown Waterfront Urban Renewal Area, Massachusetts R. 77, Boston Redevelopment Authority.



**ZONING DISTRICTS
CITY OF BOSTON
MAP I BOSTON PROPER**

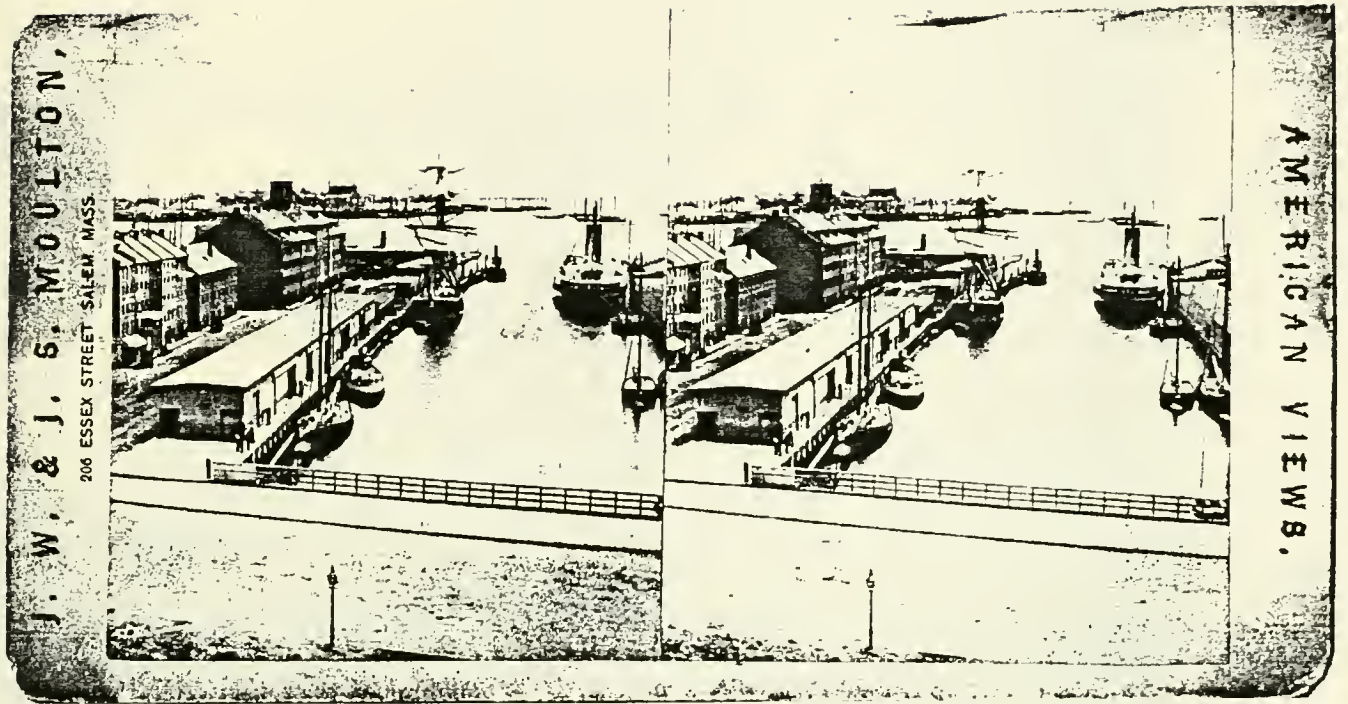
RESIDENCE DISTRICTS		BUSINESS DISTRICTS		INDUSTRIAL DISTRICT	
USE	RES	USE	RES	USE	RES
S	.3 .5	L	.5 1 2	M	1 2 4 8
R	.5 .8		1 2	I	2
H	1 2 3 4 5	B	1 2 3 4 8 10	W	2

ZONING DISTRICT BOUNDARY
 RESTRICTED PARKING DISTRICT BOUNDARY
 LOCAL ENTERTAINMENT OVERLAY
 PREPARED BY THE BOSTON ZONING COMMISSION

Date of Map August 15, 1962
 adopted by the
 ZONING COMMISSION
 of the
 CITY OF BOSTON
 in meeting on *Aug 15, 1962*

Robert W. Quinn, CHAIRMAN

(9) Zoning Districts of Boston, Map 1, Boston Redevelopment Authority, 1962.



J. W. & J. S. MOULTON,

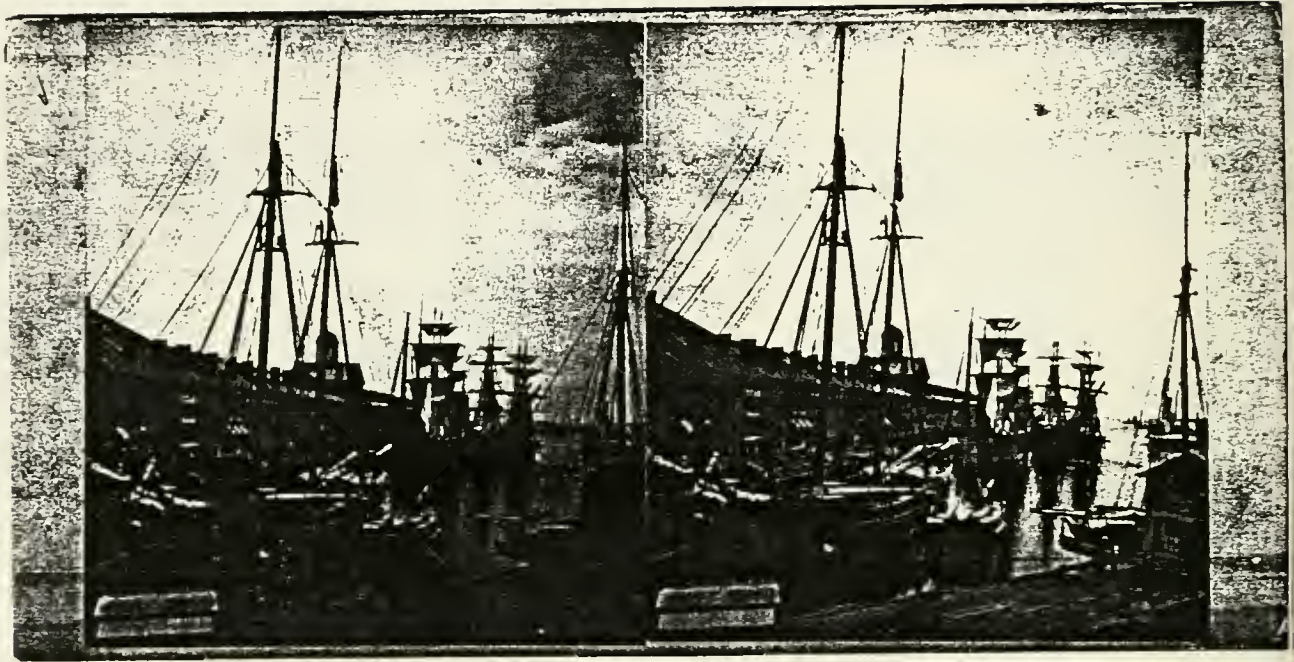
206 ESSEX STREET SALEM MASS.

AMERICAN VIEWS.

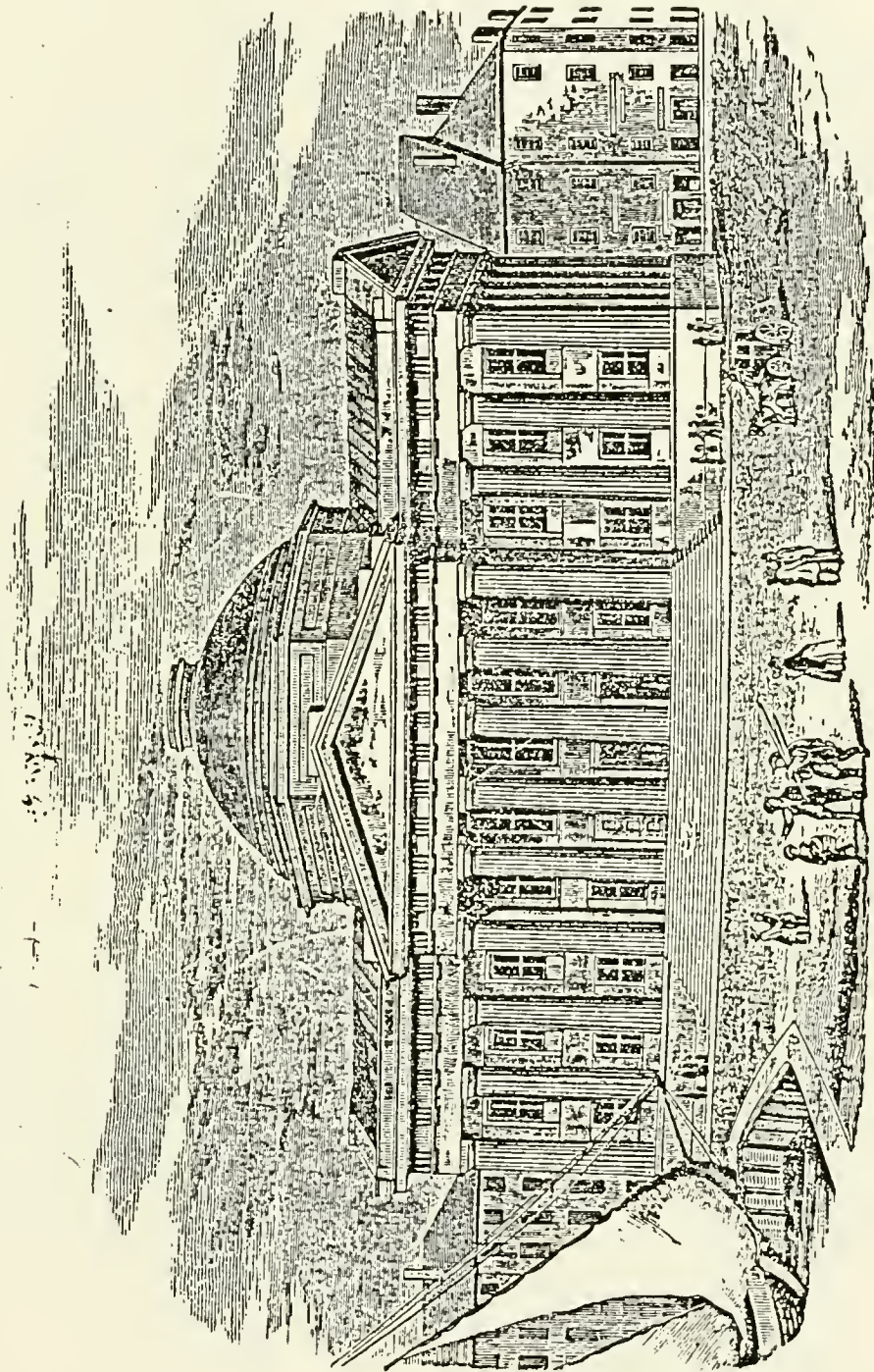
860*

(10) Long Wharf, with Custom House Block (1).

Stereograph, J.W. and J.S. Moulton, "American Views", SPNEA.

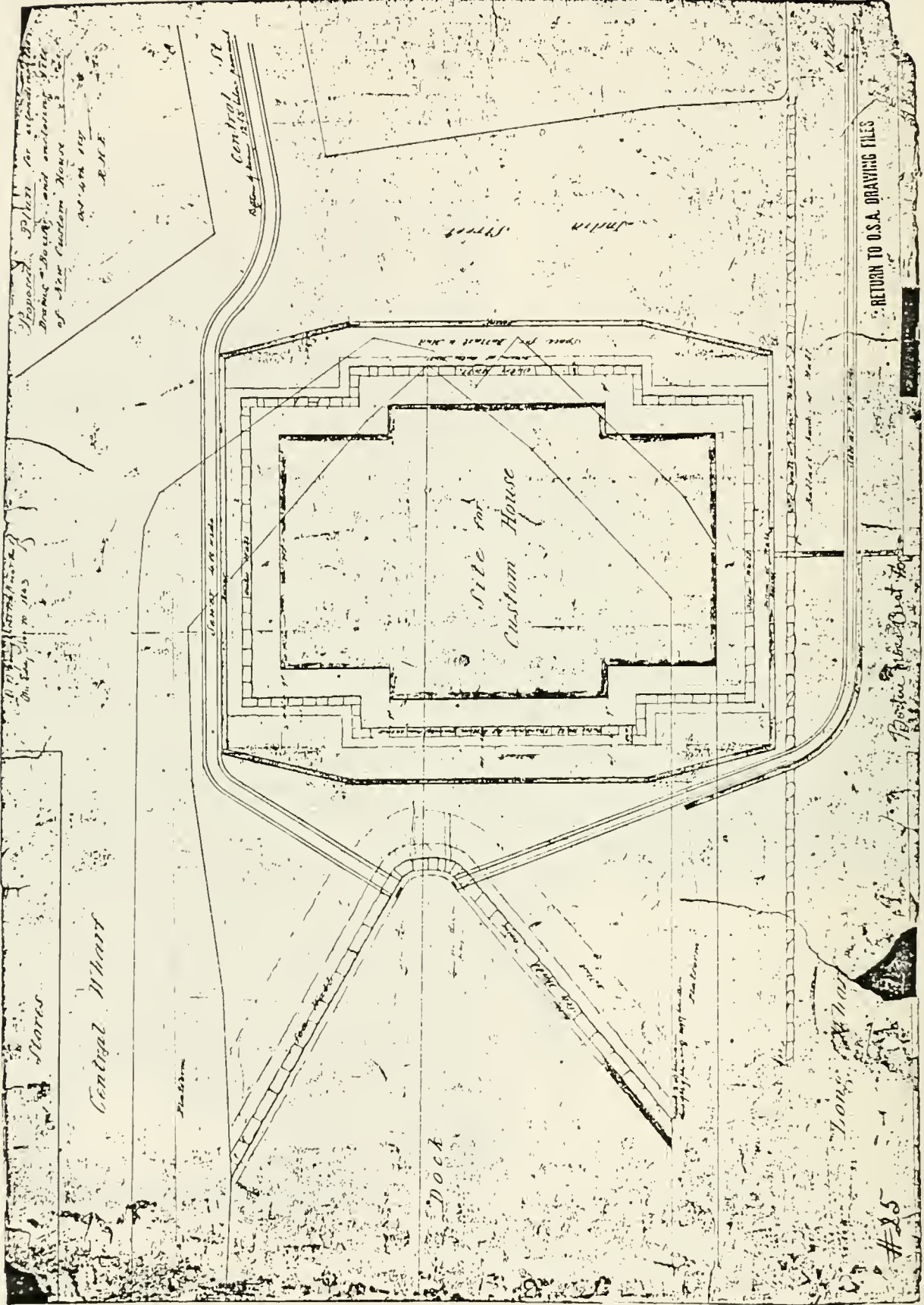


1860* (11) Central Wharf, developed in 1816 by Uriah Cotting's Broad Street Corporation. Stereograph, SPNEA



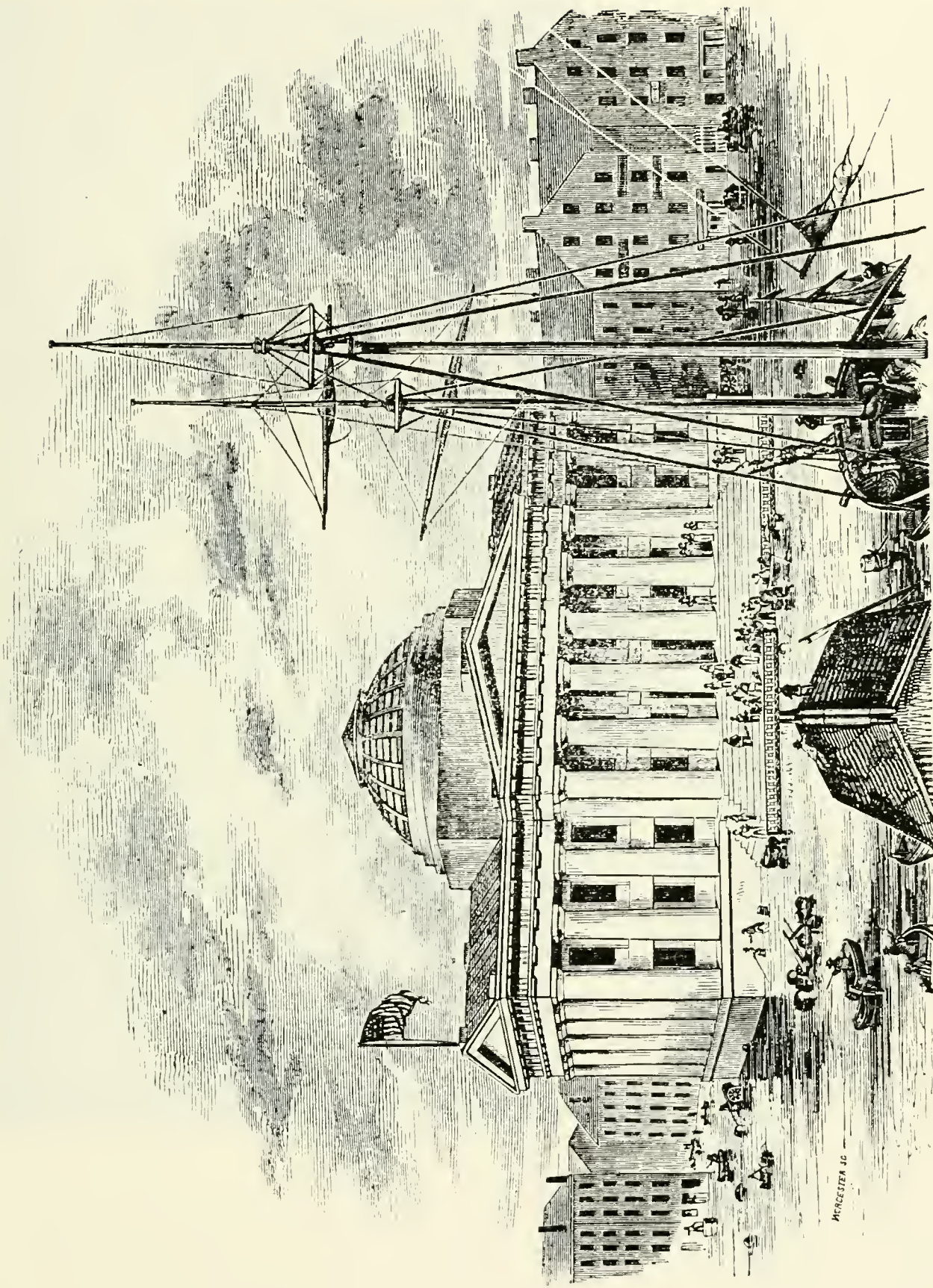
BOSTON CUSTOM HOUSE. (Original Eastern Front.)

1855 (12) Custom House (1837) with sail being let down in foreground.
Etching, Youth's Companion, 18 Oct. 1855, SPNEA.

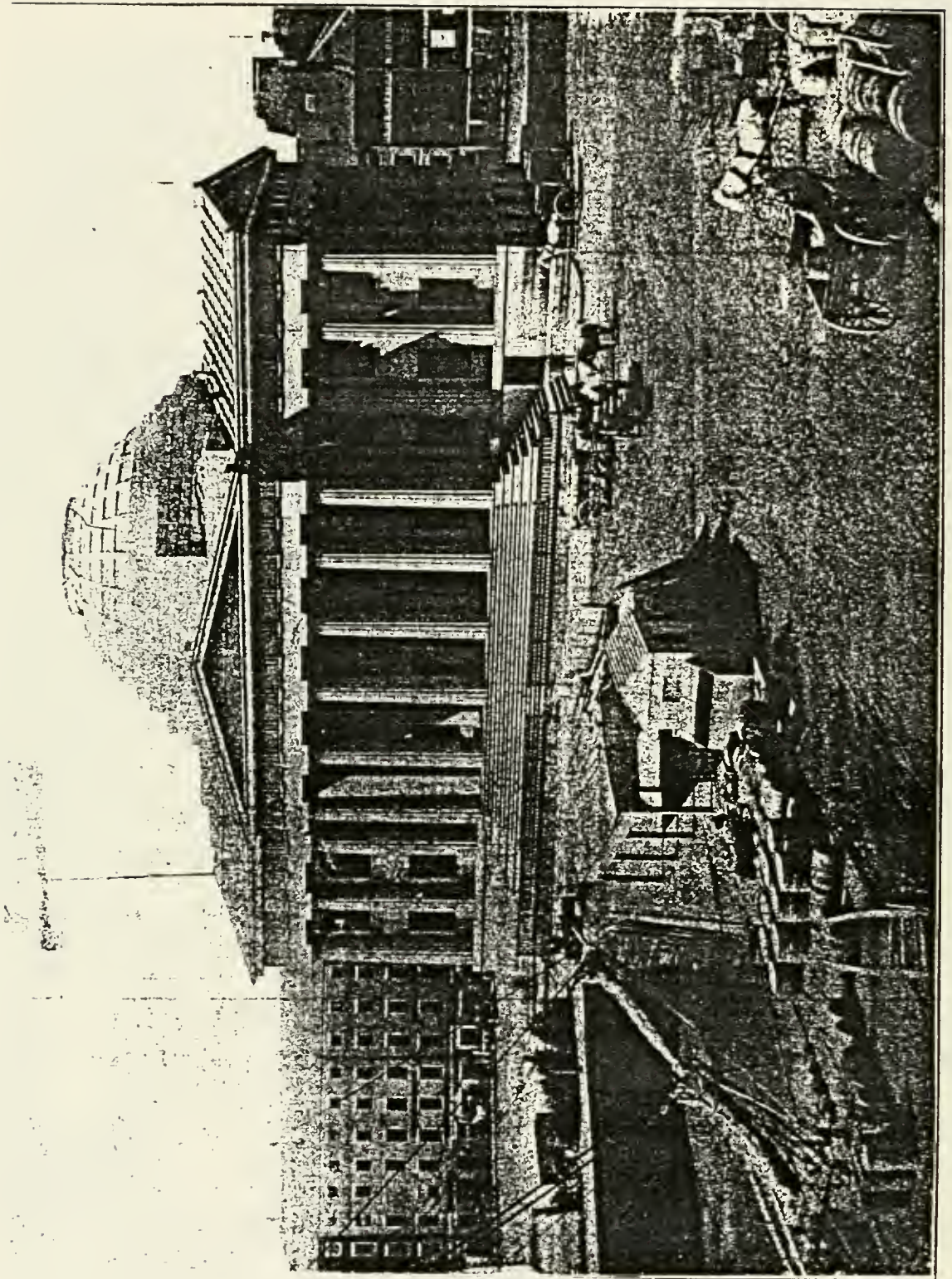


1837 (13) Proposed plan for extending the drains, boxing and enclosing site of new Custom House (drawn by "R. H. E.", received by Young (1843). Folder 1, 25.

Drawing, U.S. Archives, Washington, D.C., Cartographic & Architectural Division.

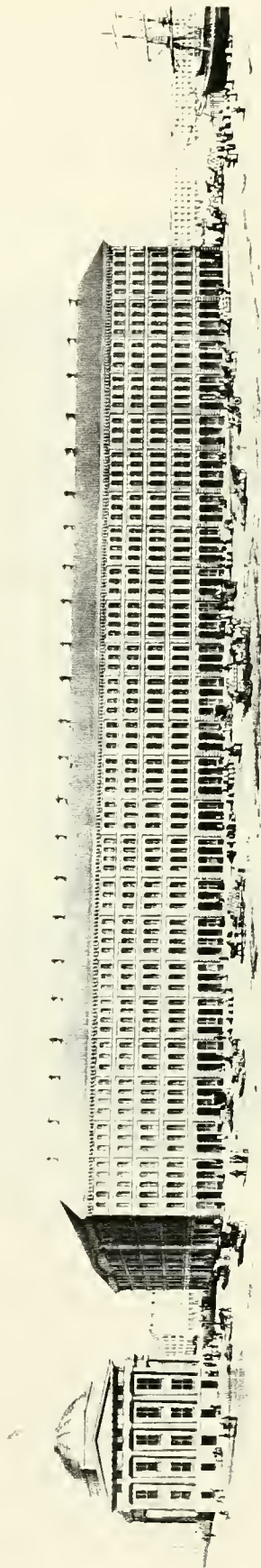


BOSTON CUSTOM HOUSE.



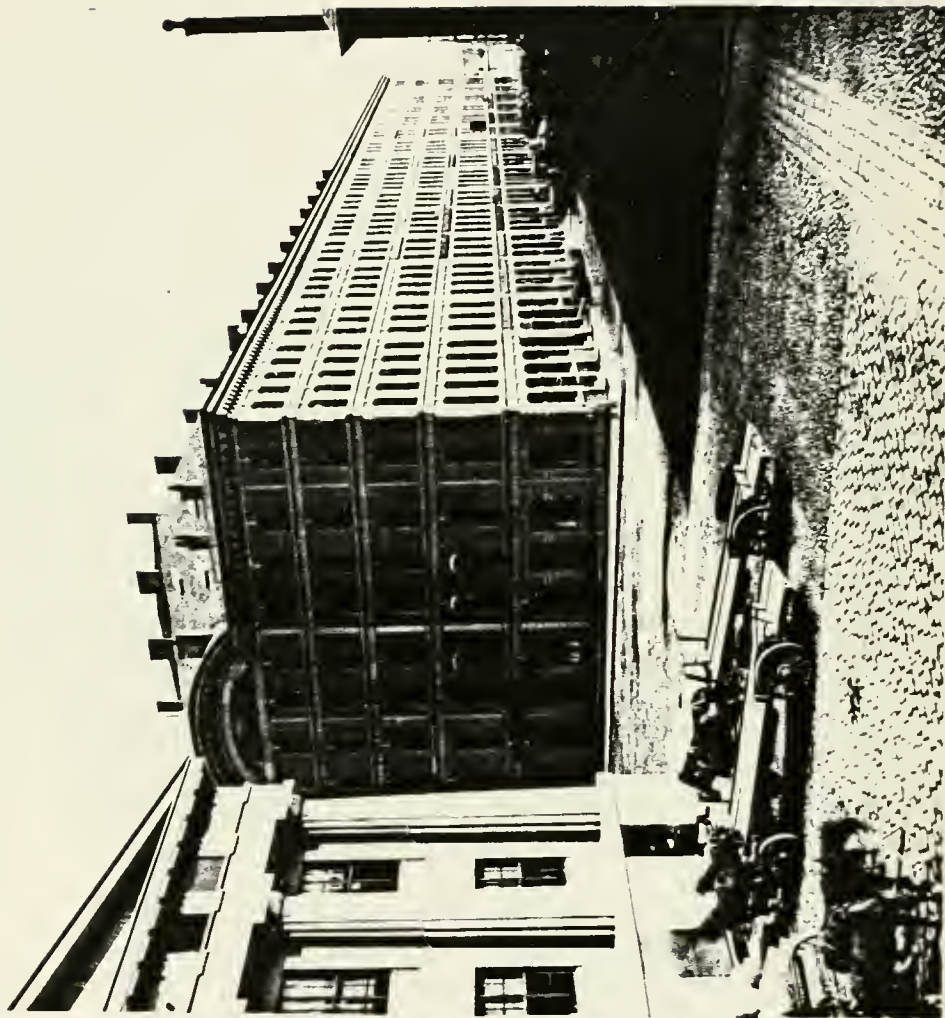
UNITED STATES CUSTOM HOUSE, 1850.
Eastside view, showing old Hingham Packet station; now site of end of State street Block.
Shown through courtesy of J. C. C. Fries, Esq.

1850* (15) Custom House (1837) East front with railing and packet station
Photo (Crystallotype), J.L.L. Fries, Esq., SPNEA.



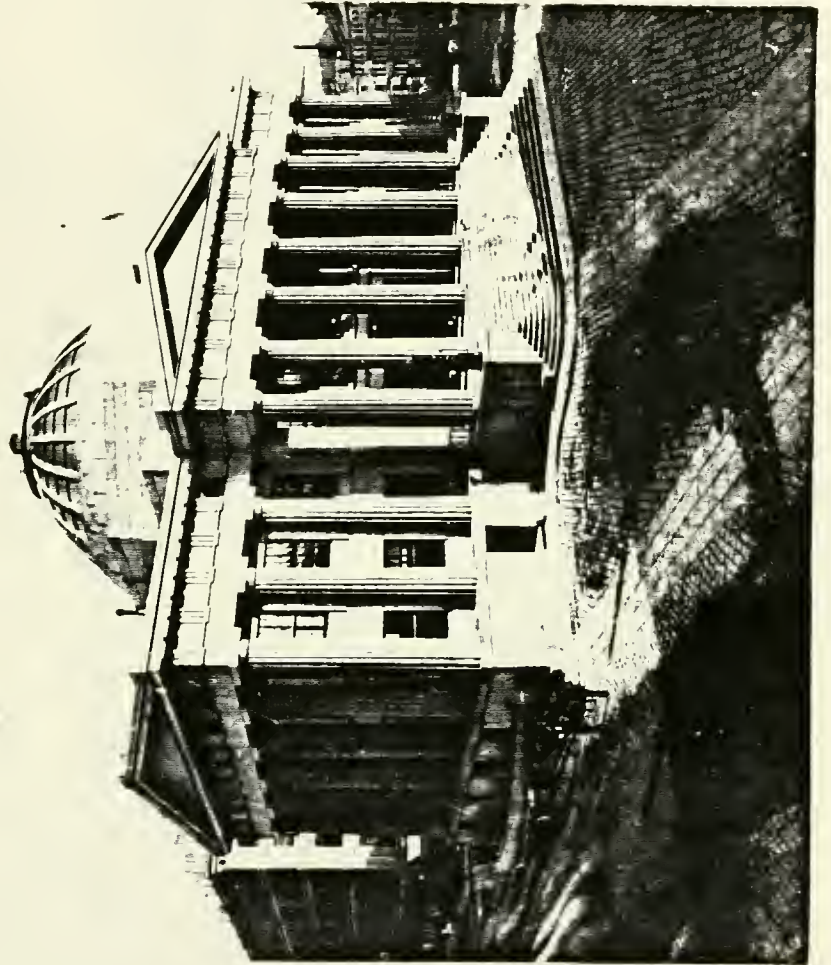
1857 (16) State Street Block by Gridley J.F. Bryant with Custom House and new waterfront.

Print, SPNEA.



1860* (17) Custom House (1837), south gable end looking along State Street
Block's flank (1)

Stereograph, SPNEA.



1866* (18) Custom House (1837), west portico from north with State Street Block behind.

Stereograph, "America Illustrated: Boston and Suburbs", SPNEA.



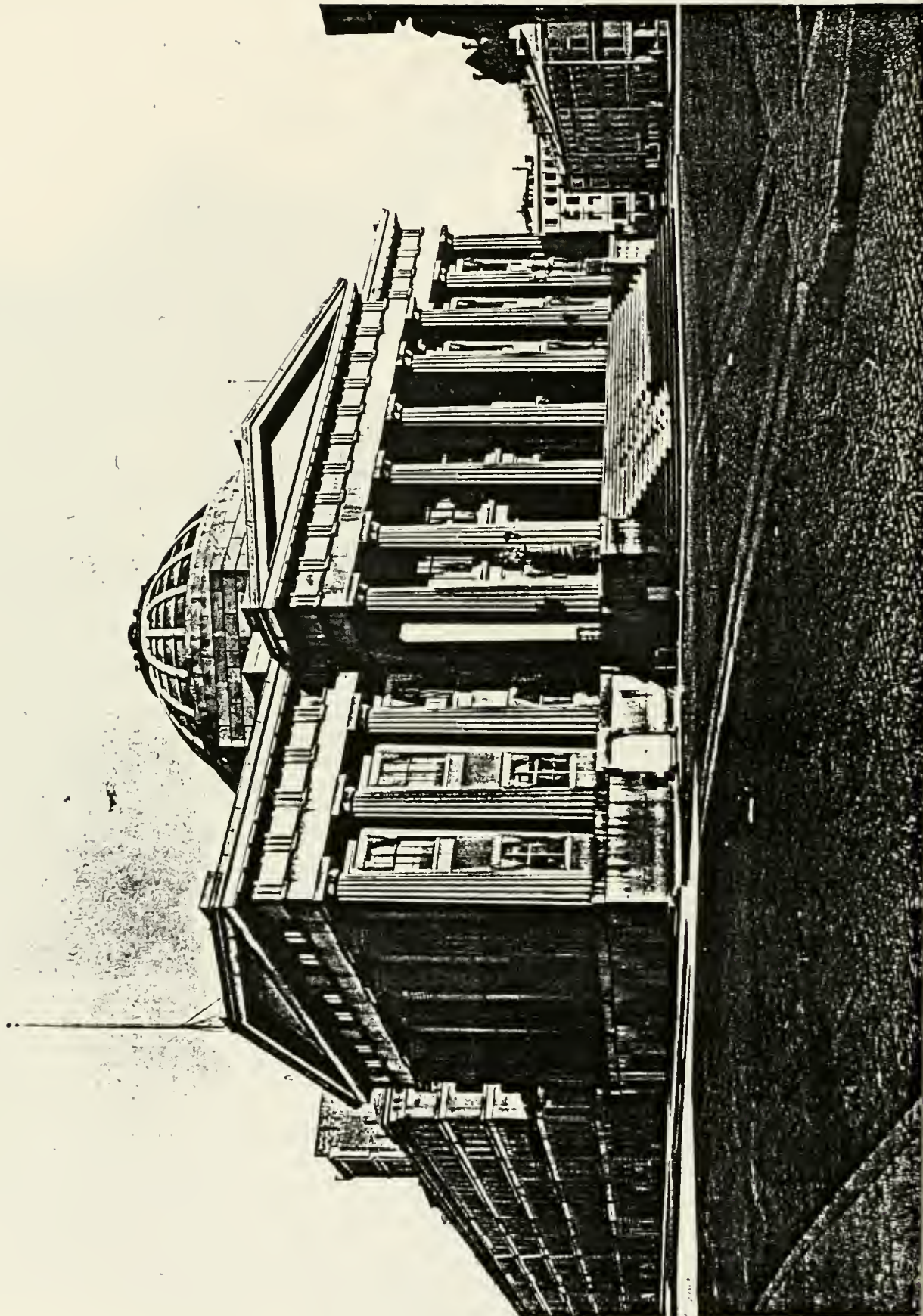
1860* (19) West Portico looking north, showing original arrangement of steps and curb.

Photograph, J.J. Hawes, SPNEA.



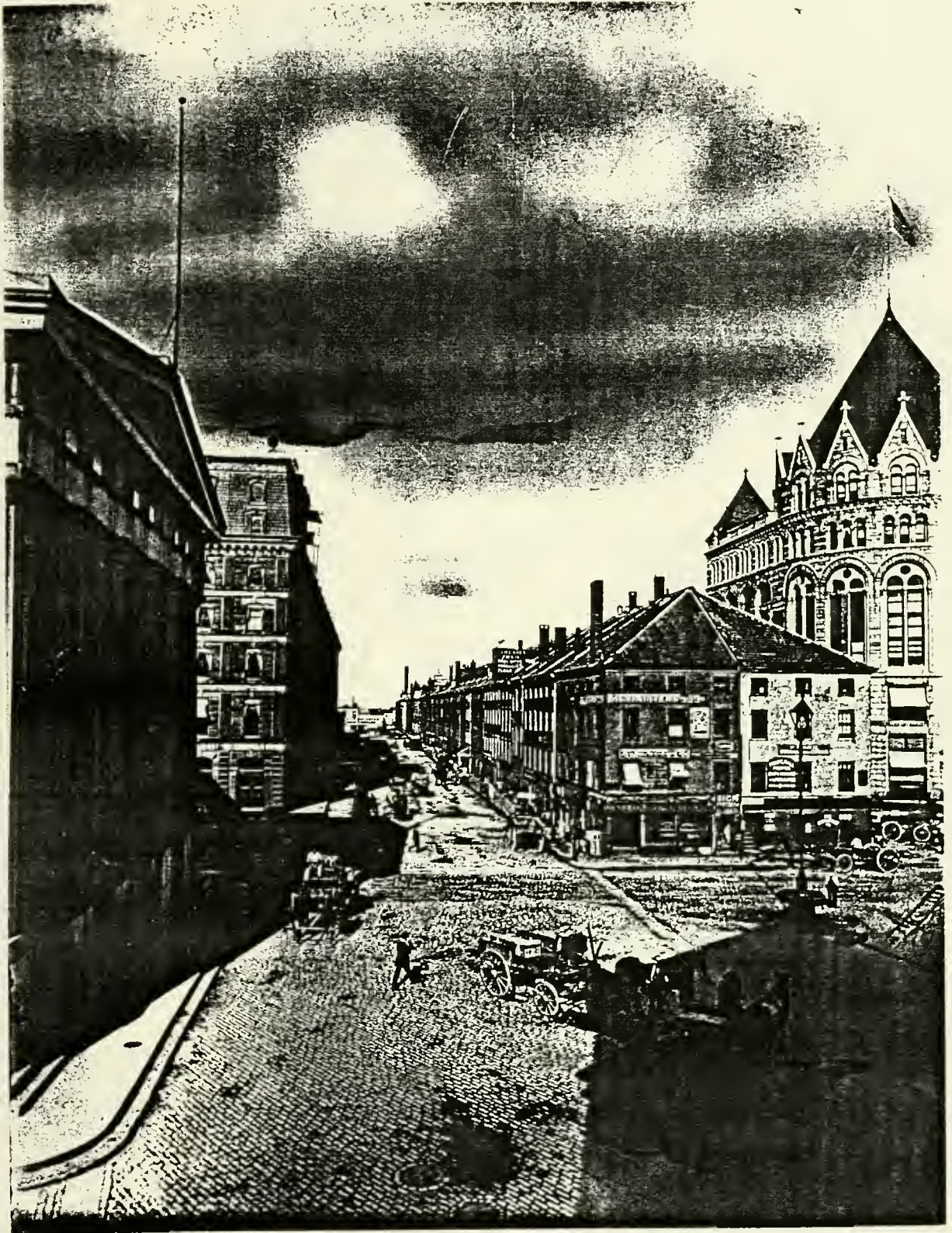
1855* (20) Custom House (1837), north gable.

Stereograph, Barnum, SPNEA.



1875* (21) North and West exteriors of Custom House (1837) from State Street level.

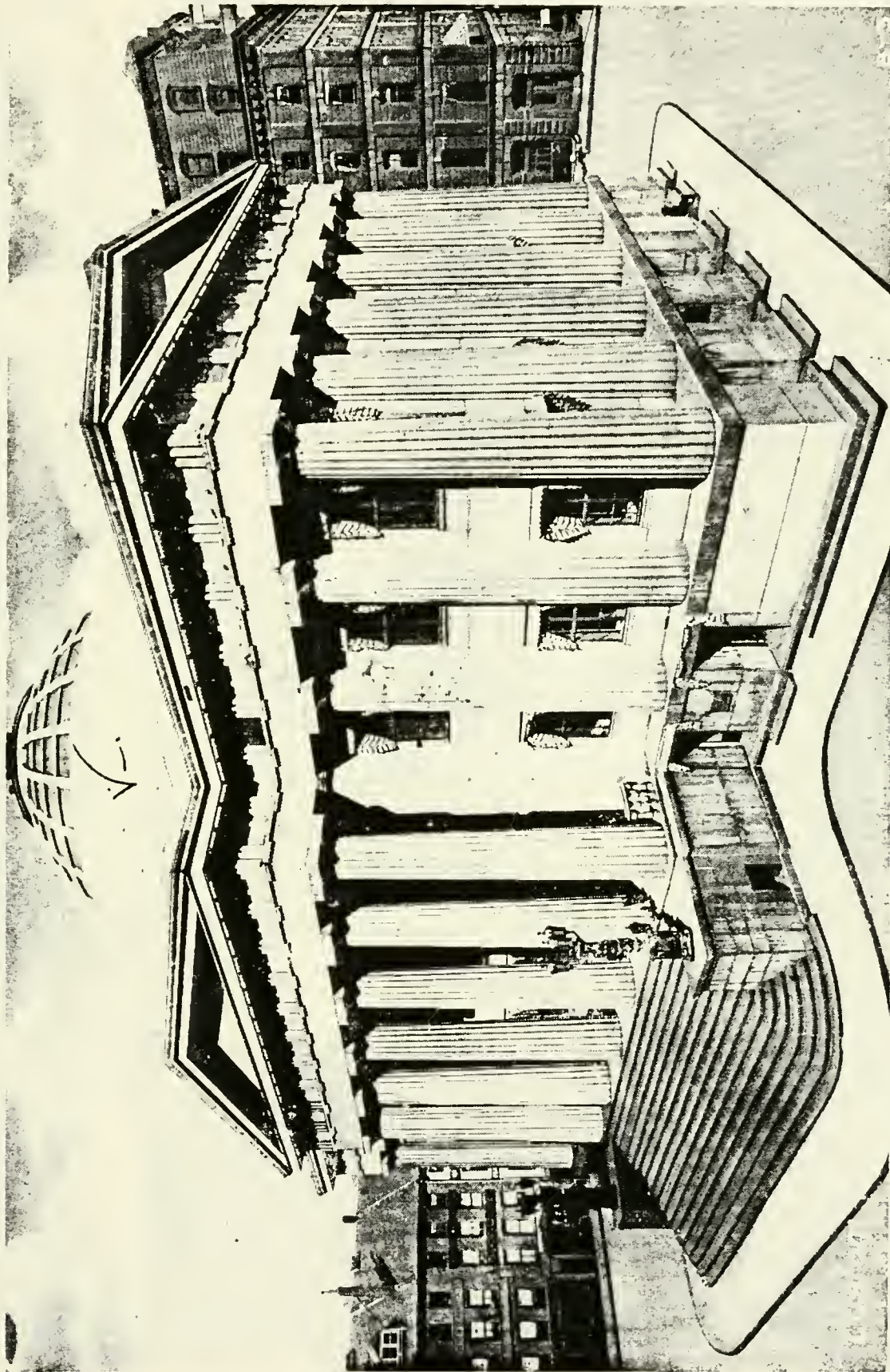
Photograph, SPNEA.



1890* (22) View down Central Wharf with south gable of Custom House (1837) and Grain and Flour Exchange.

Photograph, Boston Post Card Co., SPNEA.





1880* (23) Custom House (1837), west portico from south with State Street Block behind. B-3.

Photograph, SPNEA.



1902 (24) Custom House (1837), west front in background, demolition in foreground.

Photograph, William T. Clark, SPNEA.

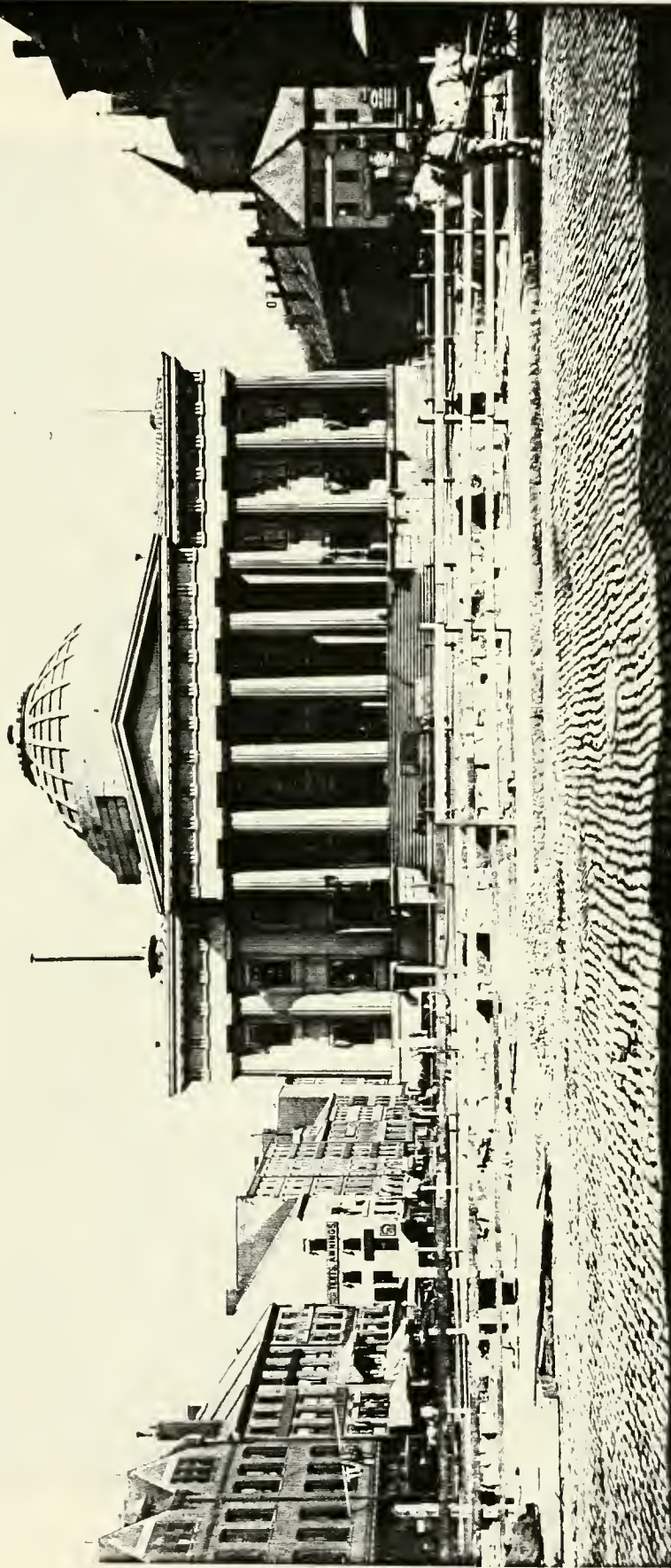
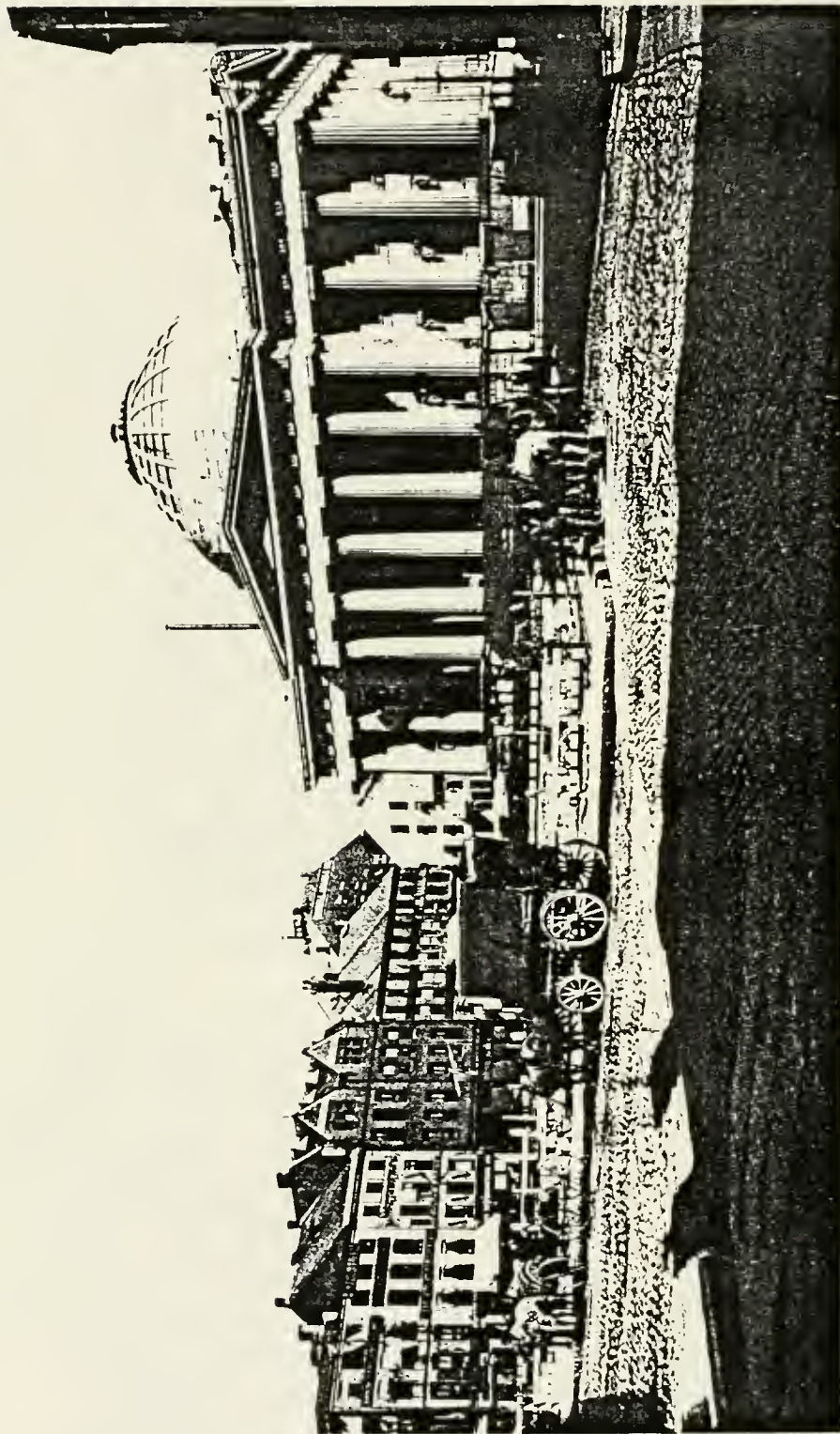


Photo by
E. Chickering
1901

1901 (25) Custom House west front. Future Board of Trade building site demolition finished in foreground.

Photograph, E. Chickering, Athenaeum, BPL, Boston Picture File.



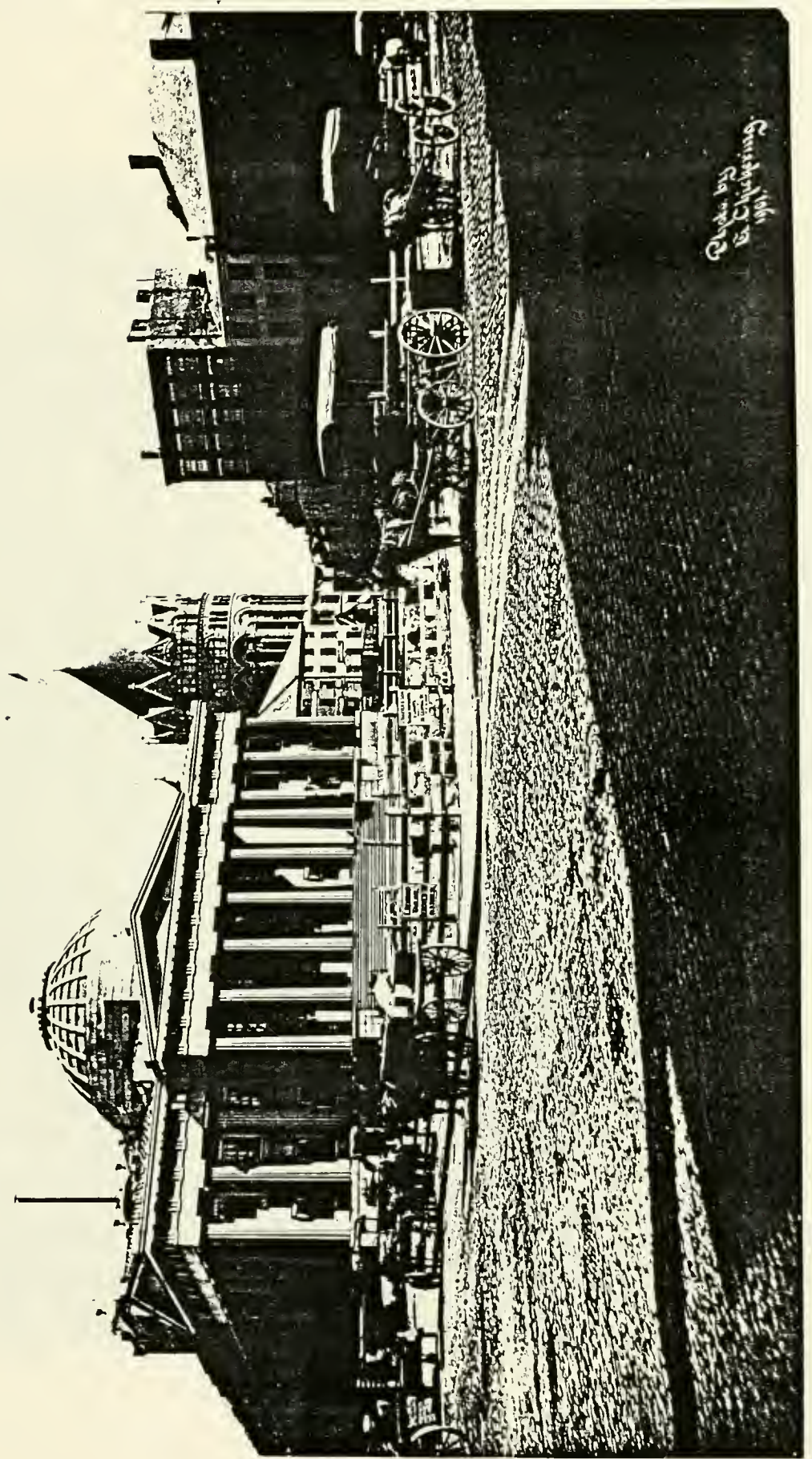
Supplement Boston Budget, 1903.

VIEW OF SITE OF NEW BOARD OF TRADE BUILDING.

In the rear is shown the United States Custom House erected in 1847, and to the left block of office buildings on State Street, mostly built prior to 1850.

1903 (26) Site of New Board of Trade building with Custom House (1837) westfront in back.

Photograph, Boston Budget 1903, SPNEA.



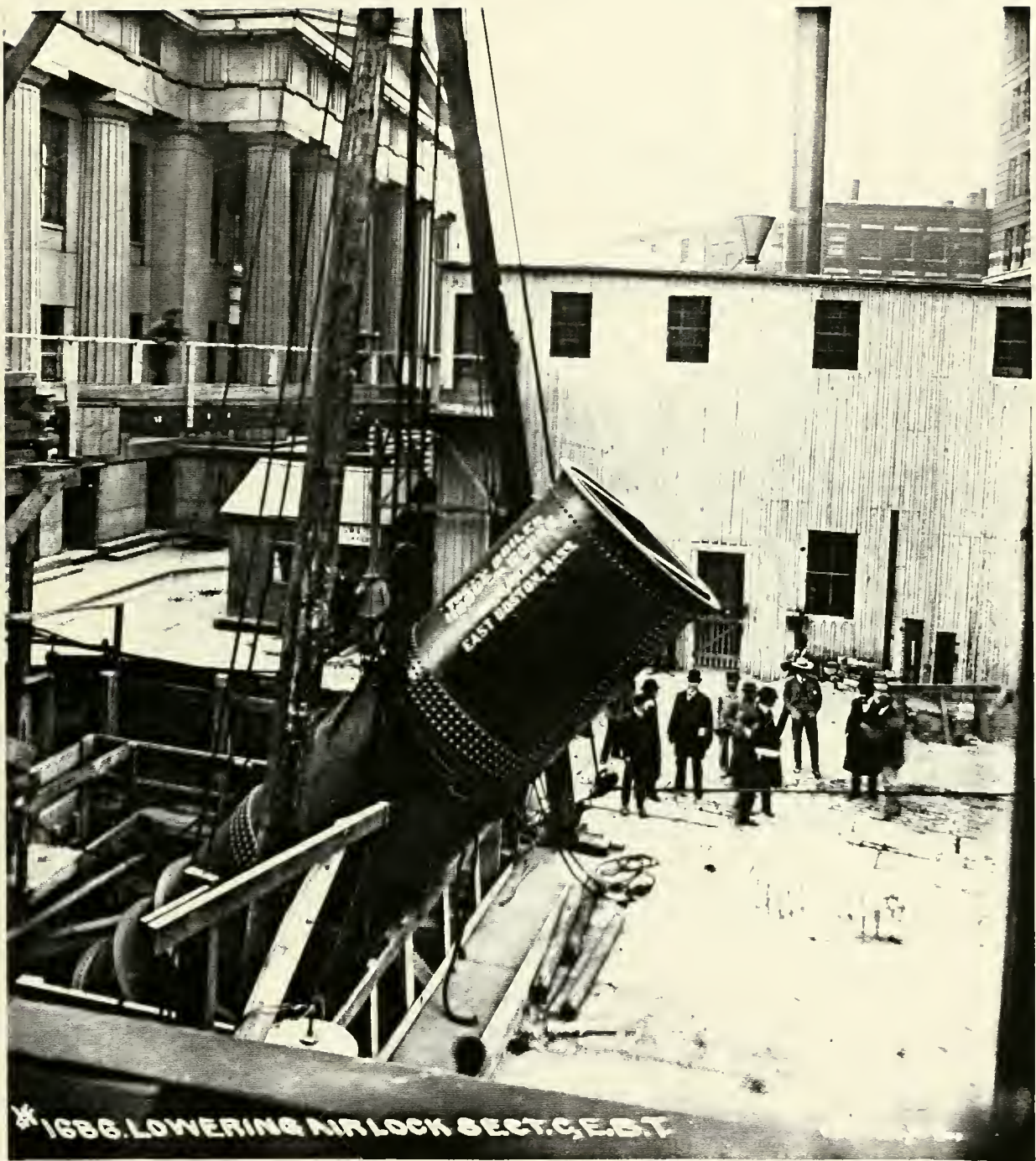
Custom House
1901
E. Chickering

1901 (27) West and north exterior of Custom House from State Street.
Future site of Board of Trade building razed in foreground.

Photograph, E. Chickering, Athenaeum.

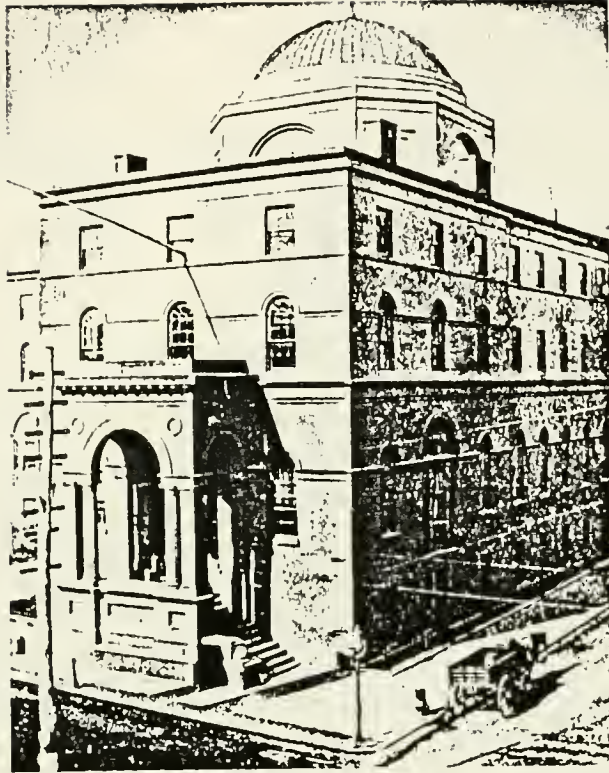


1902 (28) Lowering Airlock with Custom House behind. Negative 1689
Photograph, SPNEA.

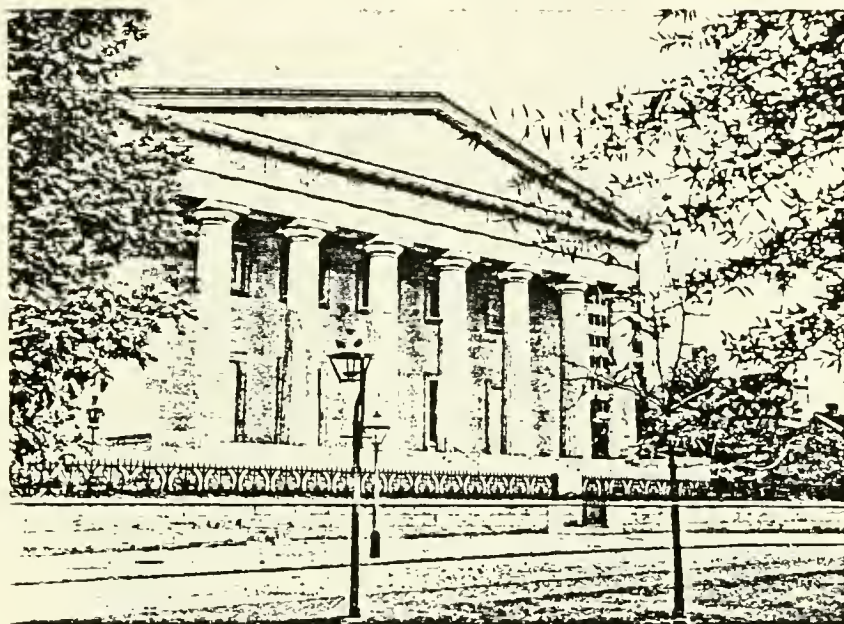


*1686. LOWERING AIRLOCK SECT. C, E. B. T.

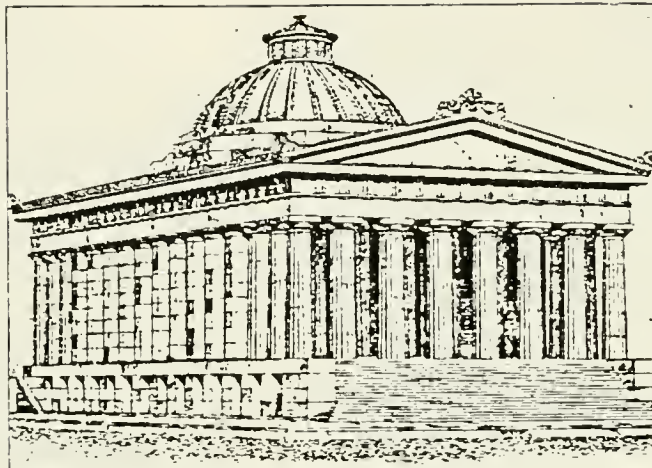
1902 (29) Airlock half lowered with Custom House behind, negative 1686.
Photograph, SPNEA.



(30) Maximillian Godefroy and B. H. Latrobe, Custom House, Baltimore 1816-1820. From Three Centuries of Custom Houses, opposite p. 13.

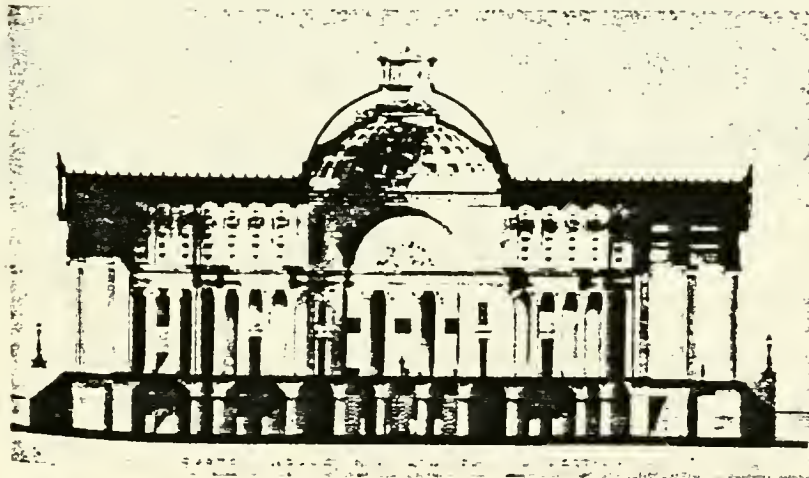
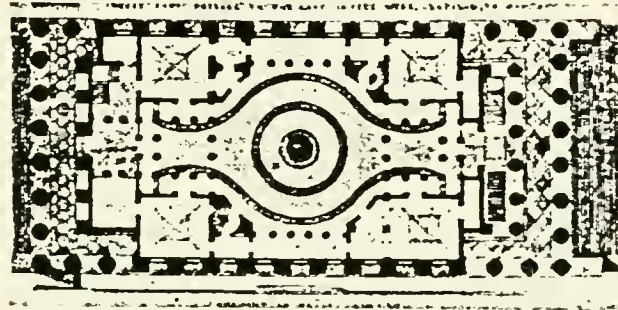


PENNSYLVANIA. Philadelphia custom house, designed by William Strickland as the Second United States Bank and used as a custom house from 1845 to 1933. *Picture courtesy of Independence National Historical Park, Philadelphia.*



306 After the original drawing in the New York Historical Society

(32) Town and Davis, Architect's Perspective, Custom House
(Sub Treasury) New York City (1833). From Hamlin, Pageant of
America, p. 135.



Customs House (Sub-Treasury), New York. Town & Davis, Ross, and Frazee, architects. TOP, photograph. (*Federal Hall Mus.*) Plan, Figure 16. CENTER, plan. (*Metropolitan Mus. of Art.*) BOTTOM, section. (*Acery Library.*)

(33a,b,c) Town and Davis, Elevation, Plan, Section, Custom House (Sub Treasury) New York City (1833). From Hamlin, Greek Revival Architecture in America, xxxvii following p. 168.

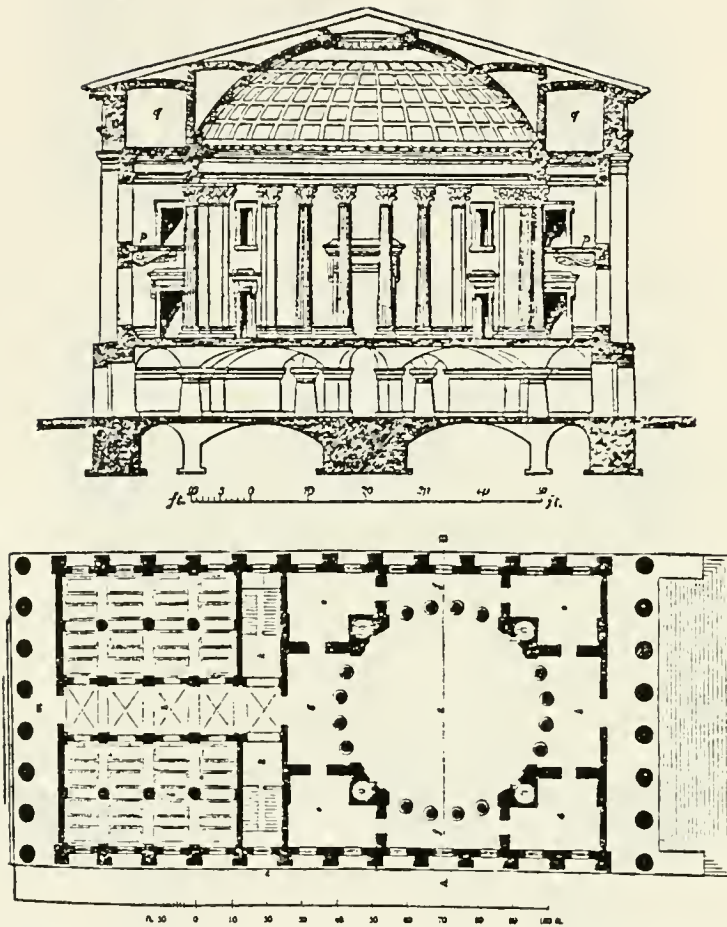
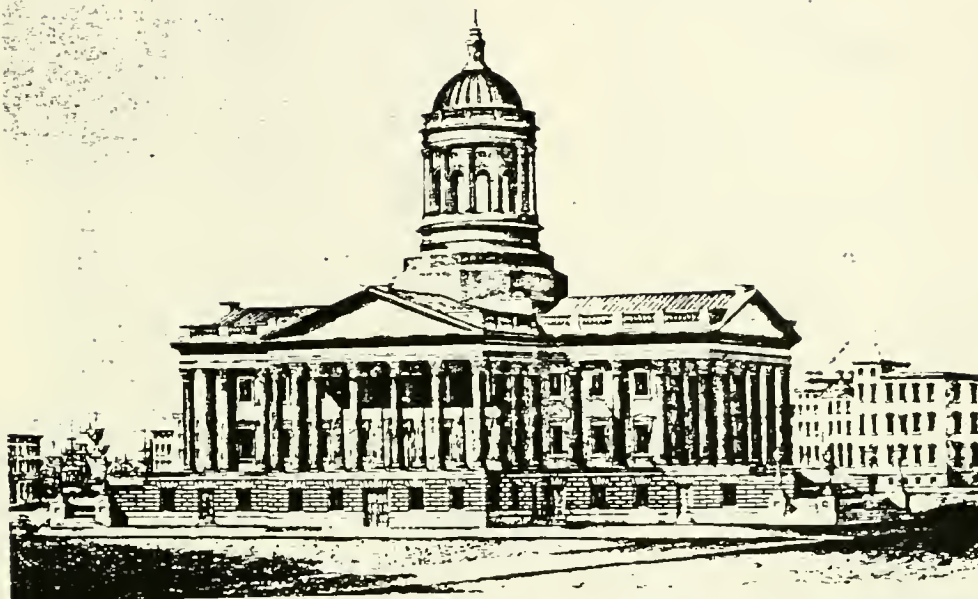
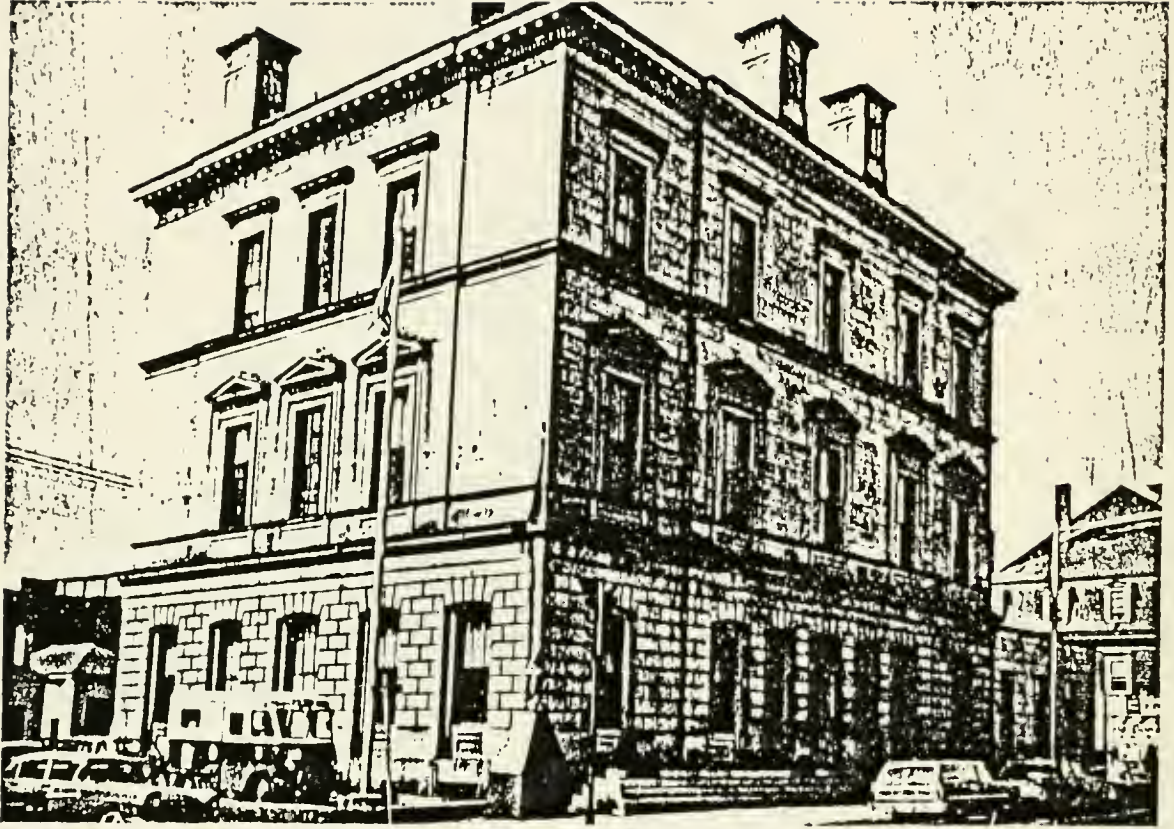


FIGURE 16. CUSTOMS HOUSE (now Sub-Treasury), New York. Section and plan. Town & Davis, Ross, and Frazee, architects. (*Loudon*.) Daringly monumental, fireproof, vaulted construction, developing interiors of dignified beauty.

(33d,e) Town and Davis, Section and Plan,
 Custom House (Sub Treasury), New York City (1983). From
 Hamlin, Greek Revival Architecture in America, Figure 16, p.
 155.



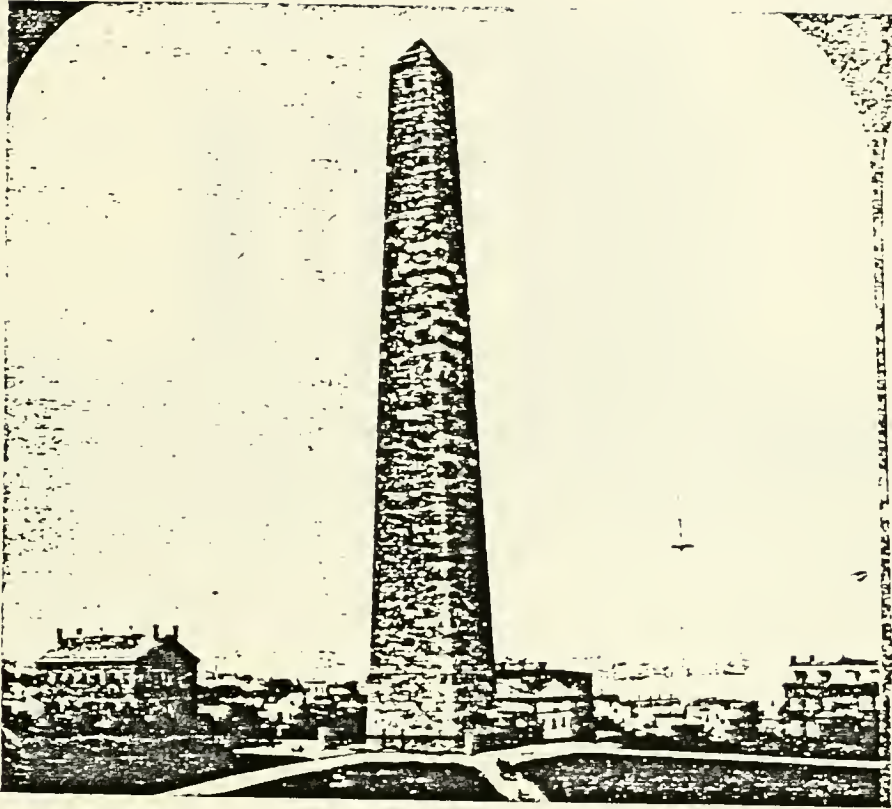
(34) Ammi B. Young, U.S. Custom House, Charleston, South Carolina.
From Lois Craig, The Federal Presence.



CUSTOM HOUSE, PORTSMOUTH, NEW HAMPSHIRE, DESIGNED BY AMMI B. YOUNG, 1857-1860

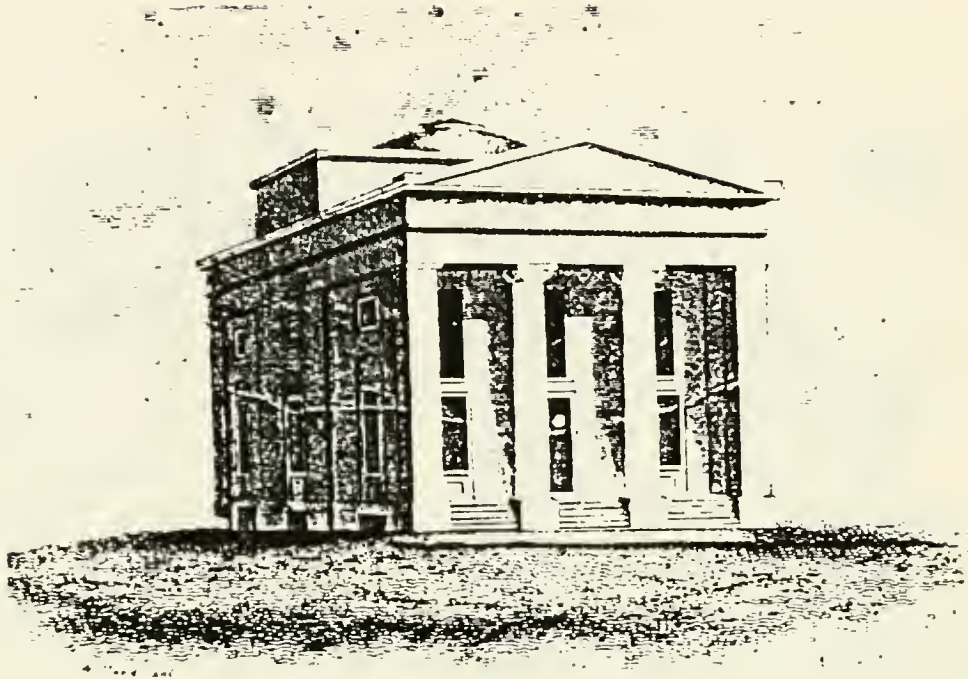
Photo by author.

(35) Ammi B. Young, Custom House, Portsmouth, New Hampshire (1857-60). From Wodehouse, "Post Office and Custom House at Portsmouth, New Hampshire. . . .", p. 84.



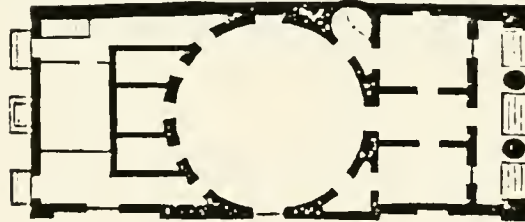
BUNKER HILL MONUMENT AND SCHOOLHOUSE, 1847 (AT LEFT),
CHARLESTOWN, MASSACHUSETTS
Courtesy of the Charlestown Branch Library.

- (36) Solomon Willard, Bunker Hill Monument, Charlestown (1825-1847). Courtesy Charlestown Branch Library. From Wodehouse, "Architectural Projects in the Greek Revival Style by Ammi Burnham Young," p. 72.

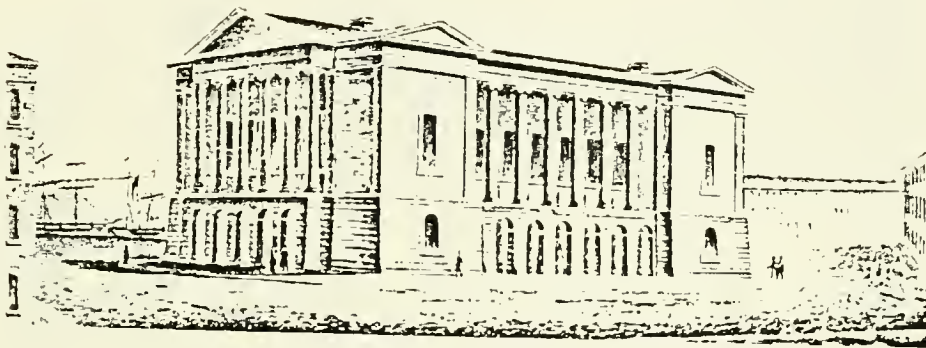


UNITED STATES BRANCH BANK BOSTON

Ground Plan of the United States Bank.

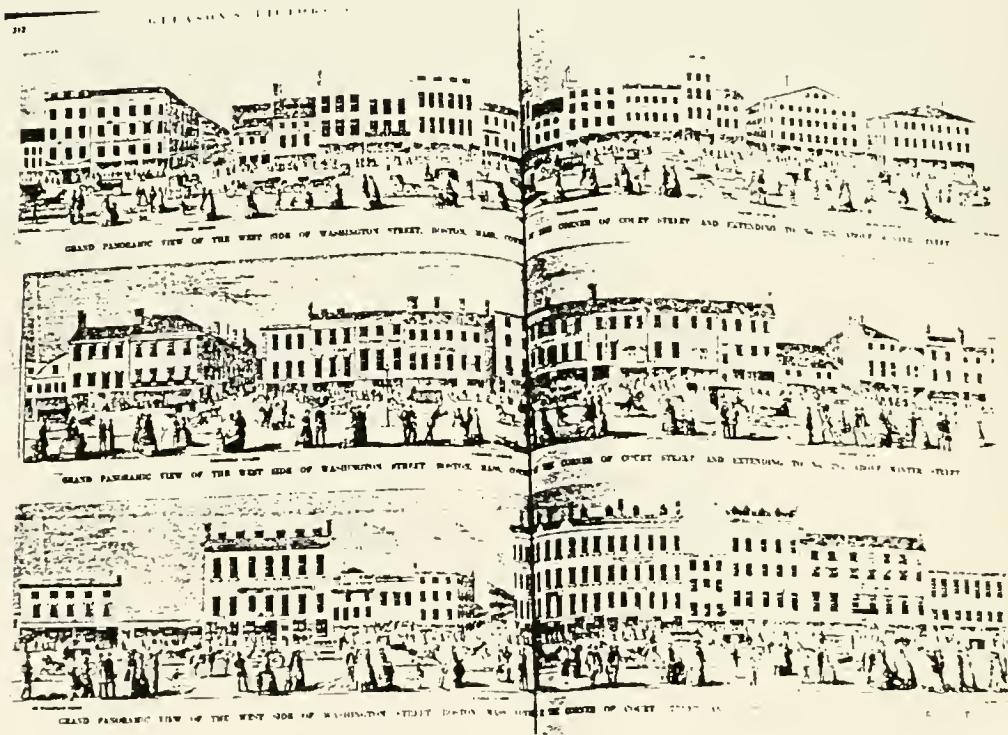
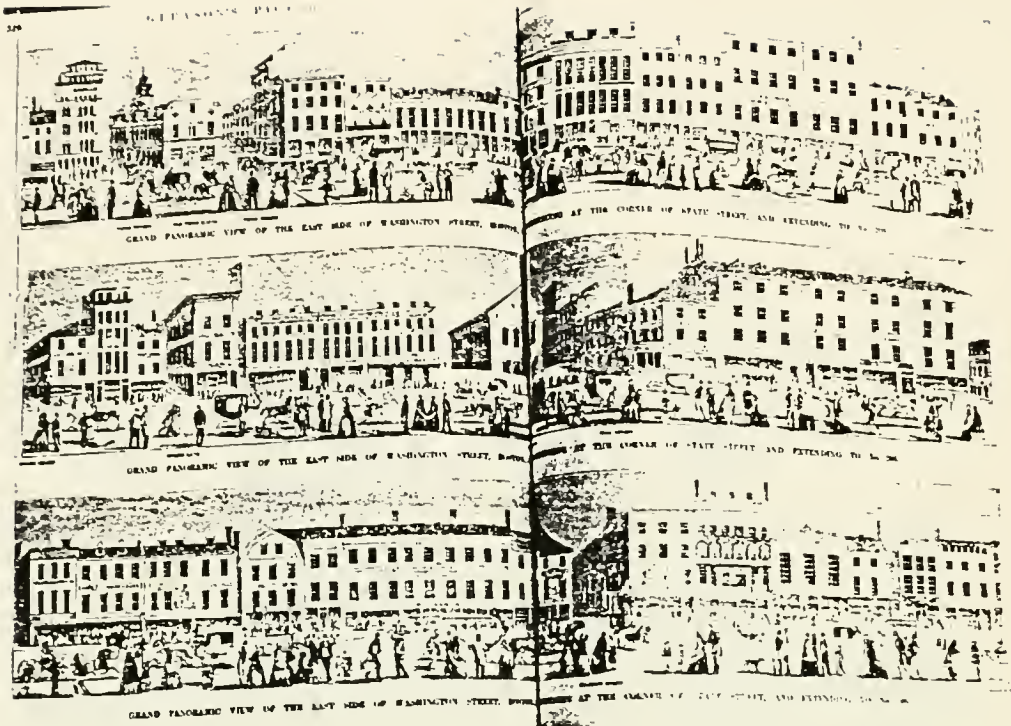


* (37a,b) Soloman Willard, Elevation and Plan, United States Branch Bank, Boston (1834). From Bryan, Boston's Granite Architecture

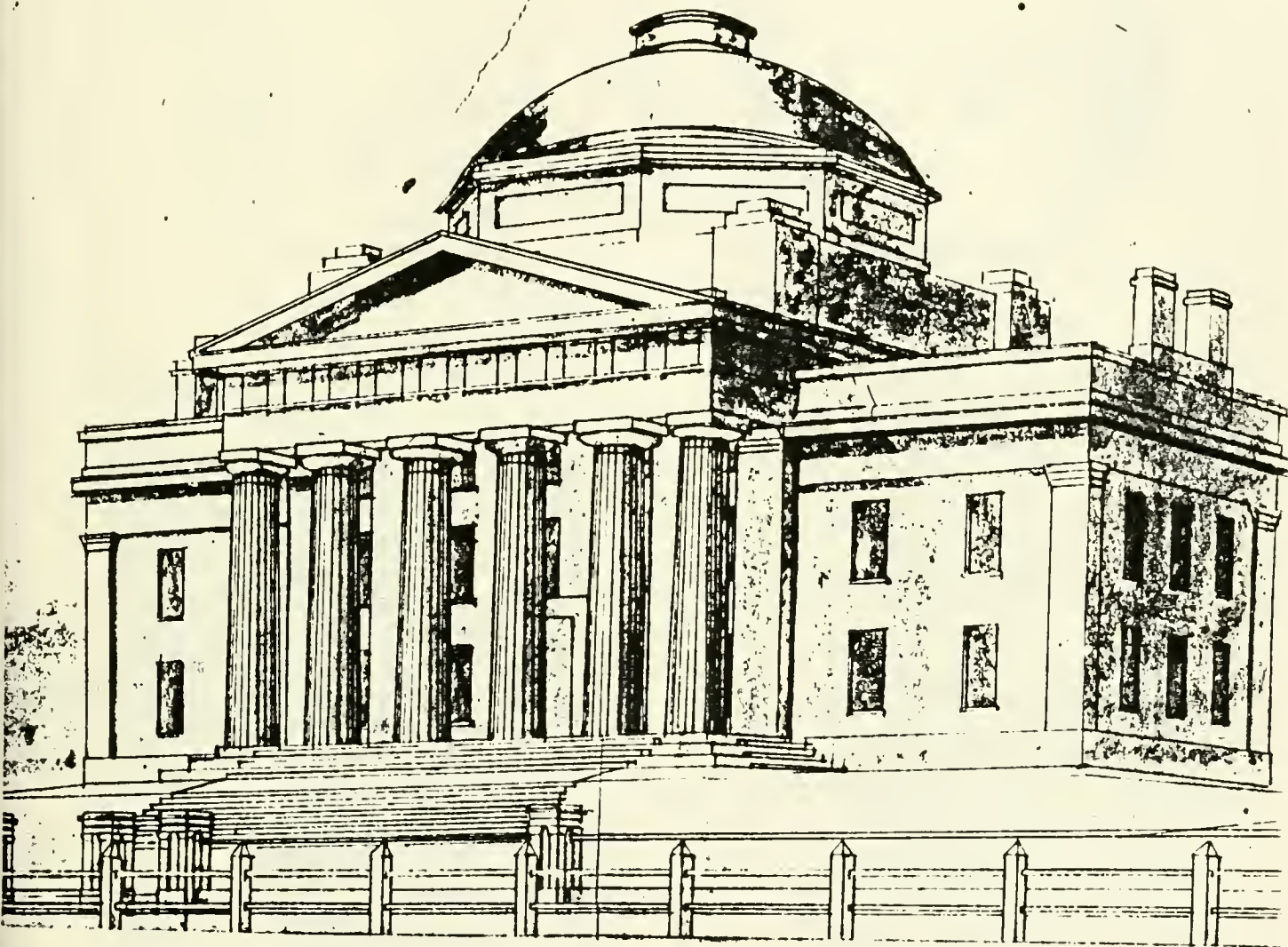


337* (38) Boston Custom House Competition drawing by Richard Upjohn.

Drawing, American Architectural Drawings, BPL, Rare Books.
Talbot Hamlin, Greek Revival Architecture in America, pl xxv



* (39a,b) View of East and West Side of Washington Street, Boston, 1953. From Bryan, Boston's Granite Architecture, Fig. 12, 13.



Vermont Historical Society

Vermont Statehouse, by Ammi B. Young, perspective by Young, 1832

(40a) Ammi B. Young, Perspective of Vermont State Capitol, Montpelier (1832). From Hitchcock and Seale, Temples of Democracy.

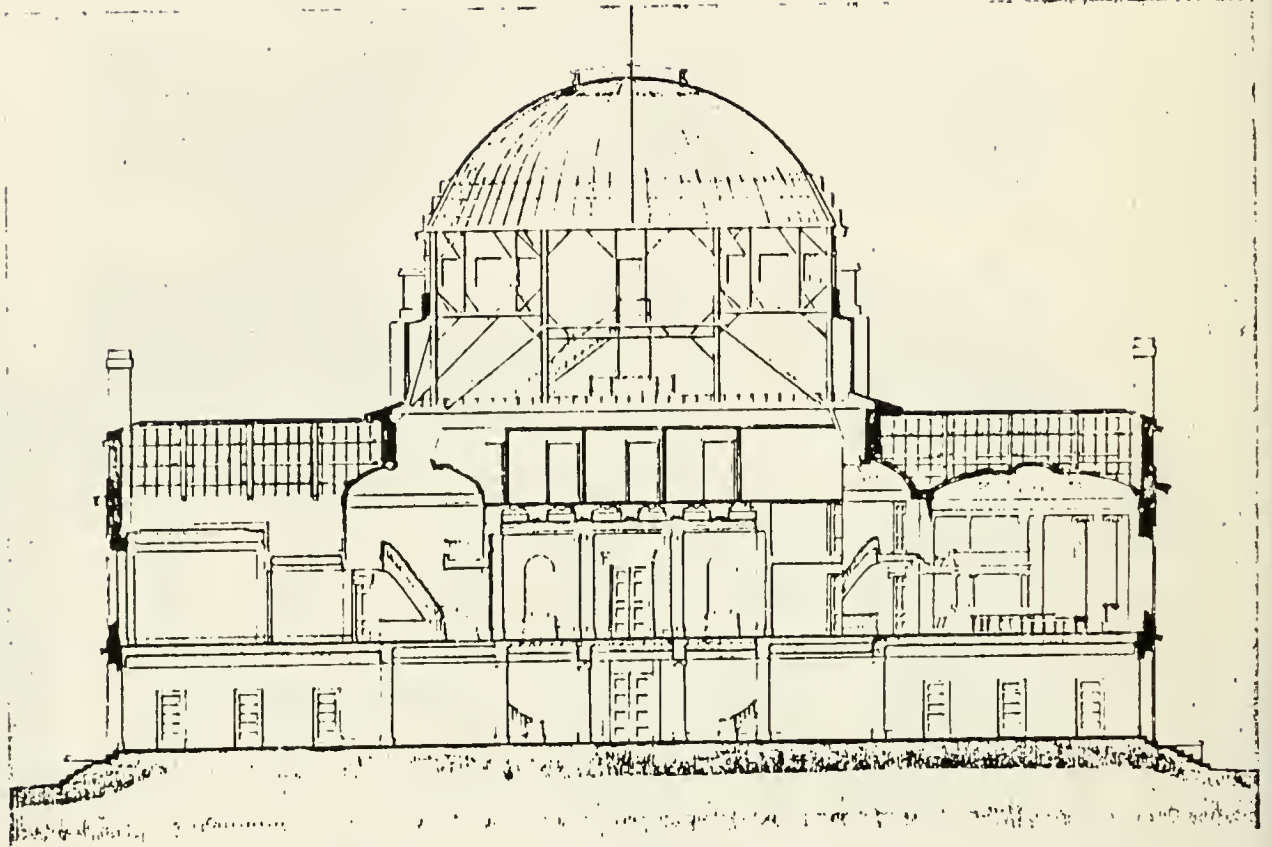
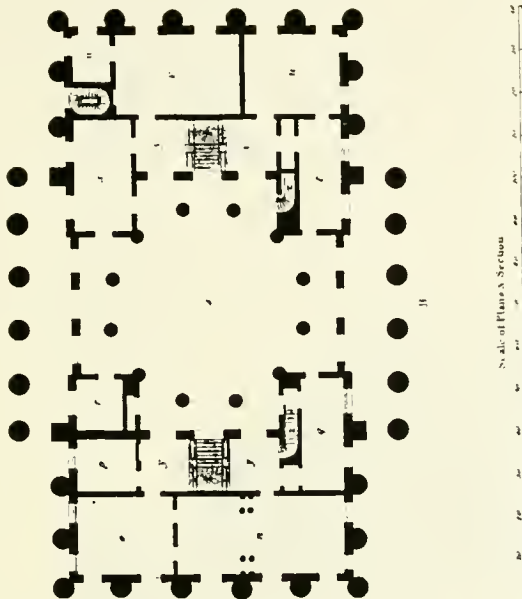
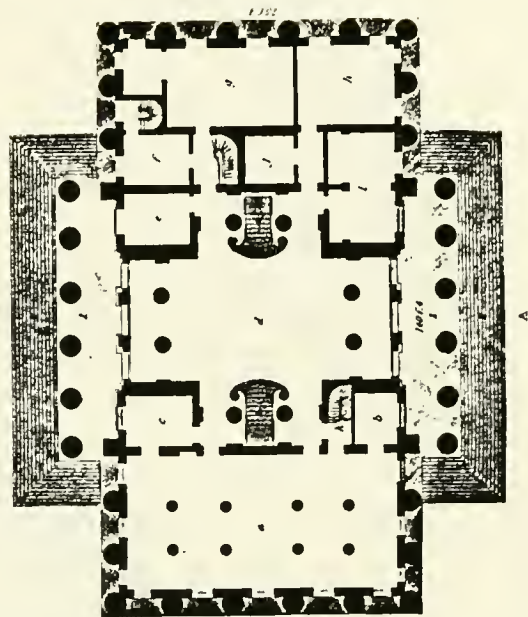
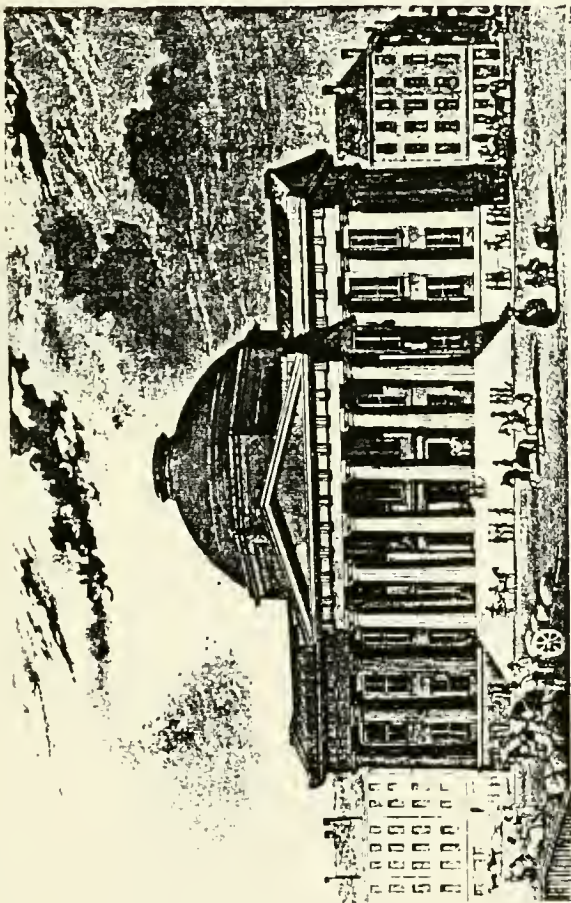


FIG. 7. LONGITUDINAL SECTION, VERMONT STATE CAPITOL, DESIGNED BY AMMI B. YOUNG, 1833
Courtesy of the American Institute of Architects.

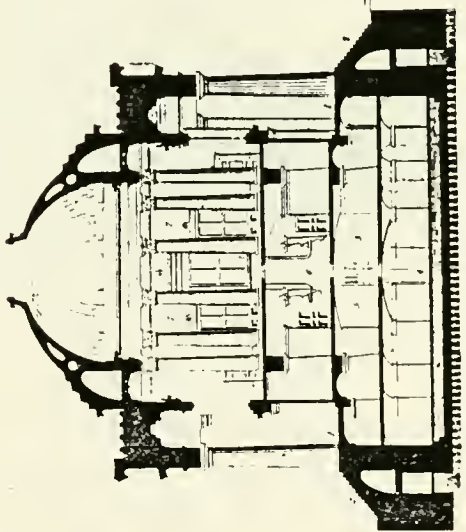
(40b) Ammi B. Young, Longitudinal Section, Vermont State Capitol, Montpelier (1833). American Institute of Architects, Washington, D.C.



NEW CUSTOM HOUSE, BOSTON.

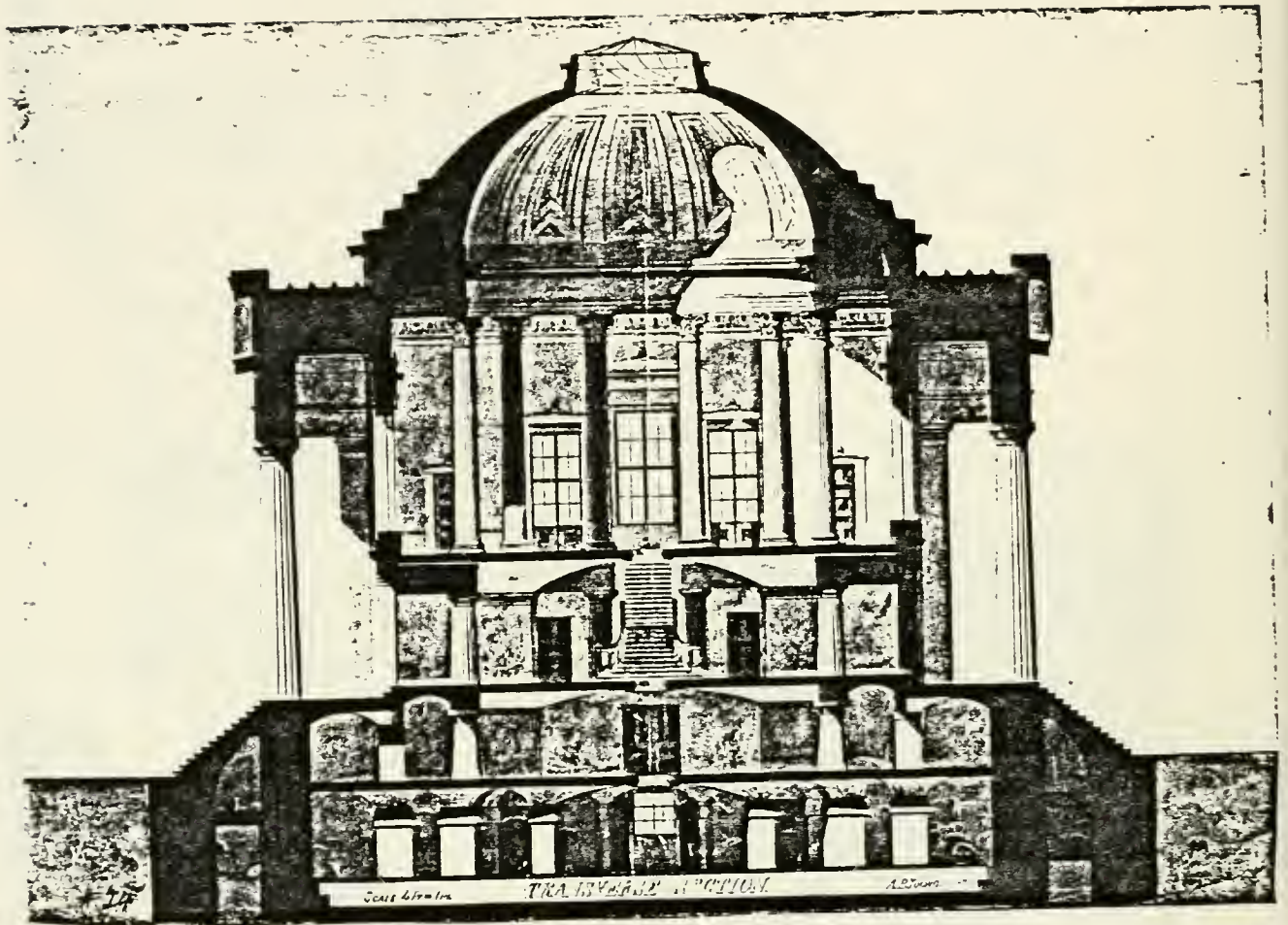
A. B. CUTLER ARCHT.

- Copied from the original*
- REFERENCES
- A. Plan of Entrance
 - B. Plan of Principal Story
 - C. Section of Entrance
 - d. Section of Principal Story
 - e. Section of Office
 - f. Section of Office
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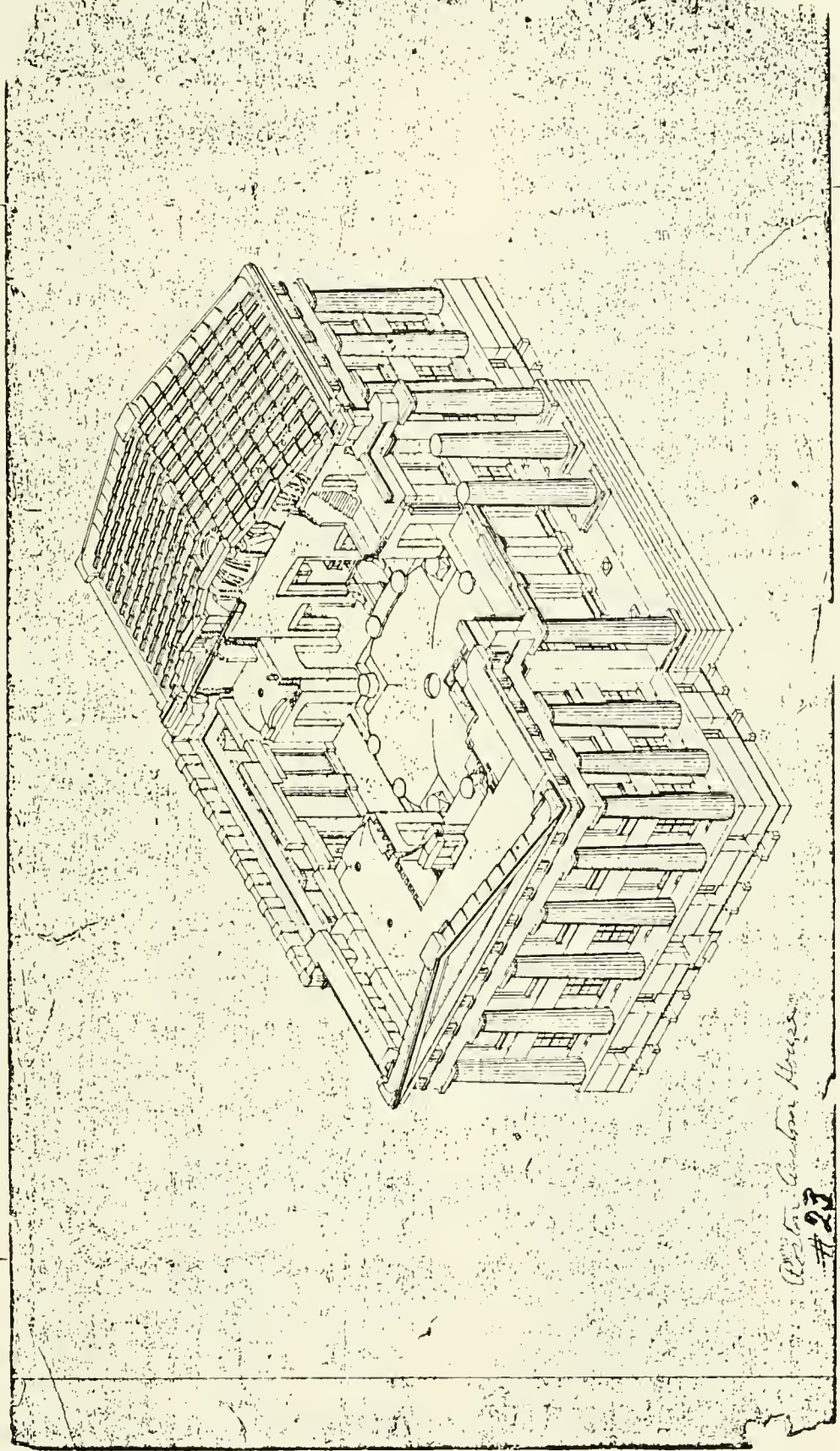


(41) New Custom House, Boston, East view, east-west section, entrance and principal story plans.

Engraving, Billings/ Smith New Custom House, Boston, BPL, F.A., Athenaeum, SPNEA.

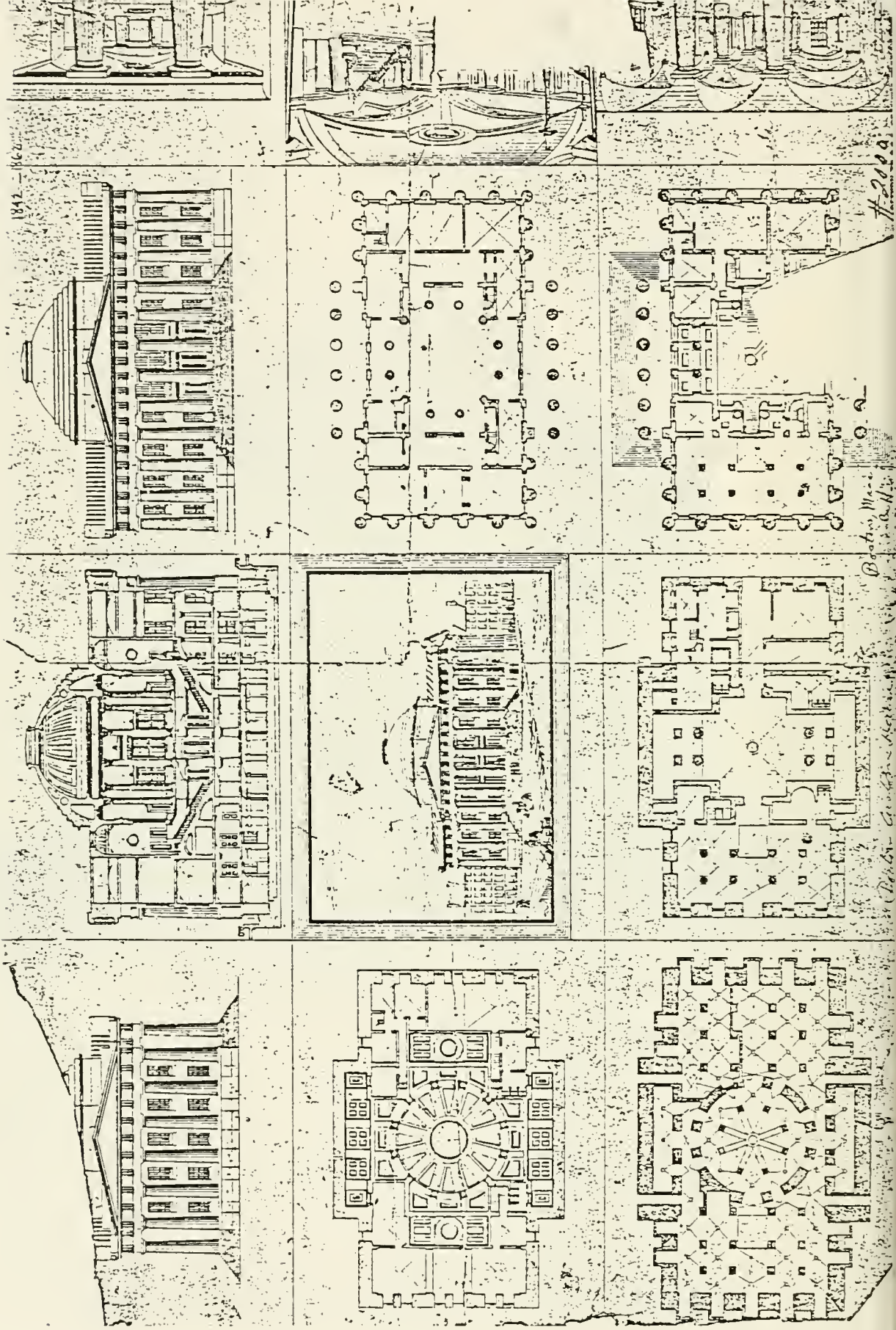


(42) Ammi B. Young. Transverse section of winning competition design for New Custom House, Boston (1837). From Lowry, Building a National Image.



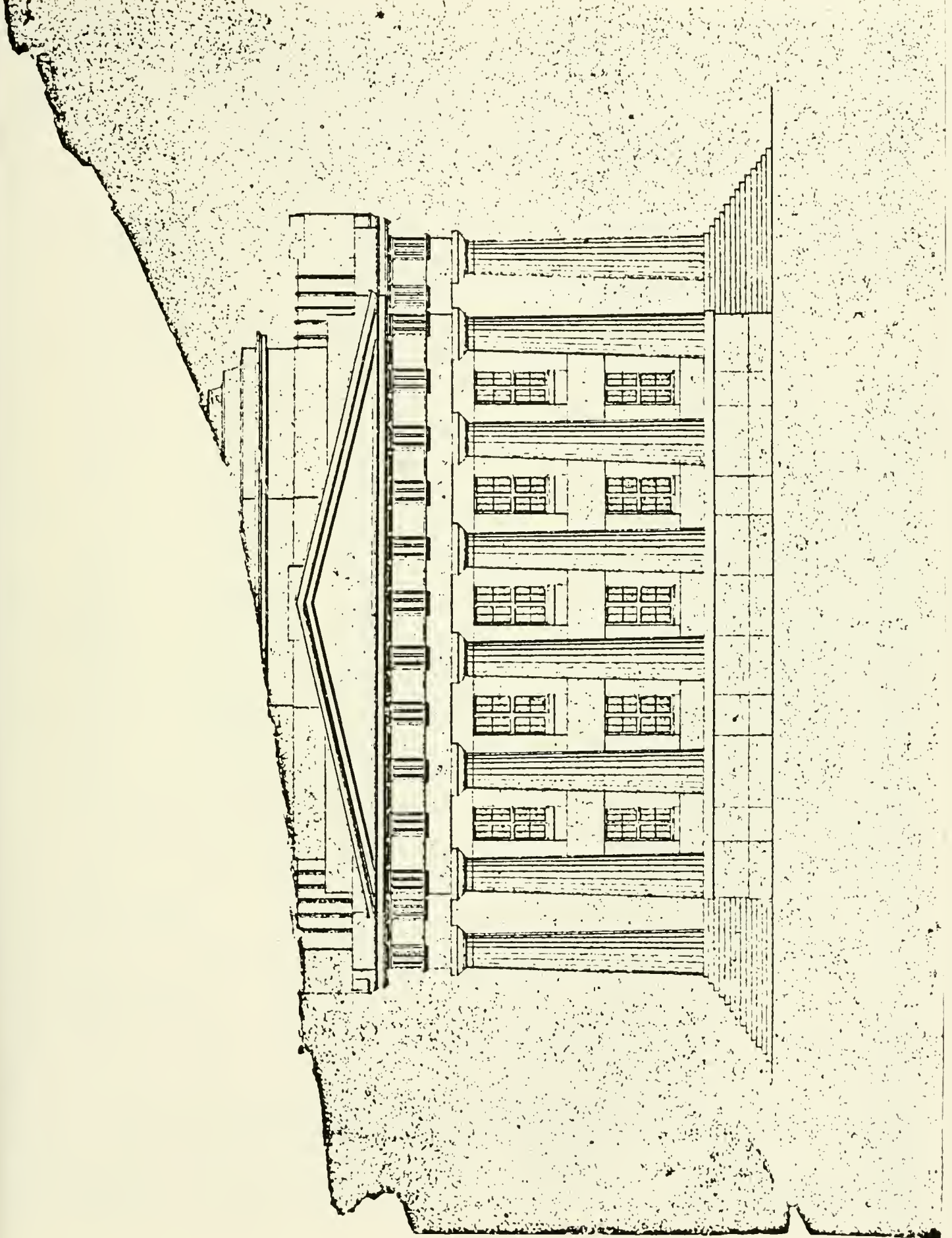
42-62 (43) Isometric View (of Boston Custom House (1837)) showing interior.
Folder 1, 23.

Drawing, U.S. Archives, Cartographic and Architectural Division.

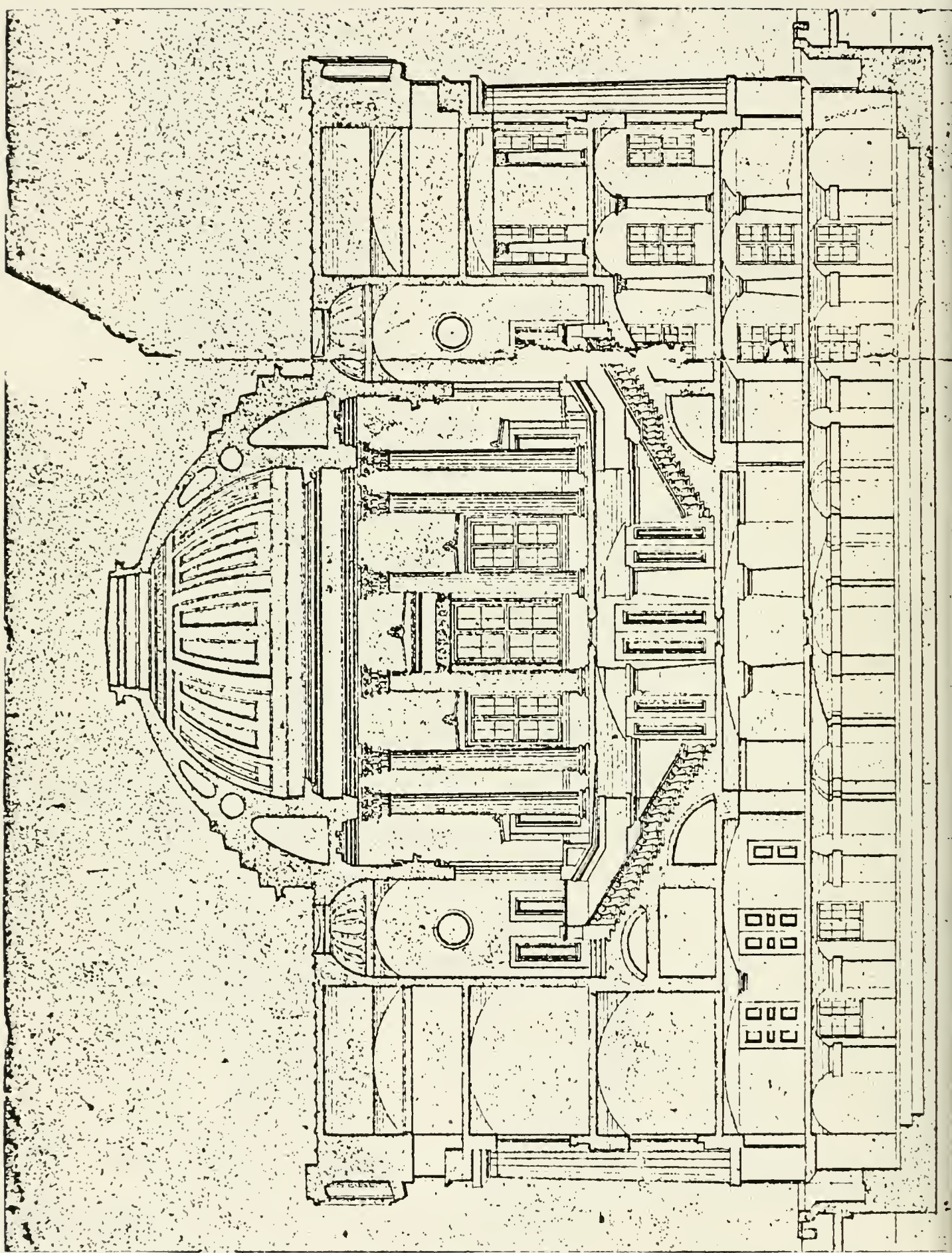


1842-52 (44) Map and twelve drawings of Custom House (1837) including: one perspective, two elevations, five plans, North-South section, and three interiors. Folder 1, 2000.

Drawings, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.

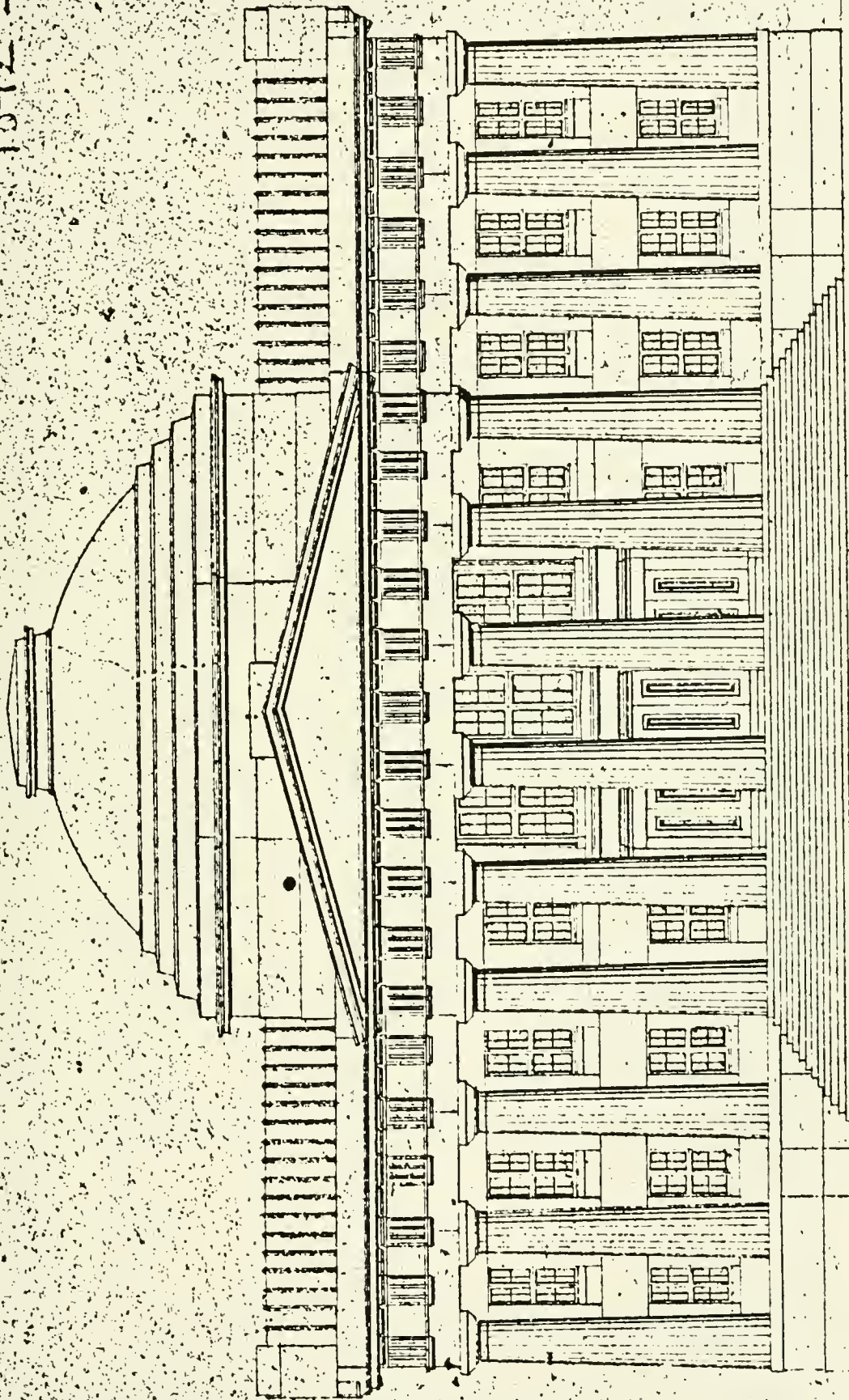


(44a) Detail: North or South Elevation

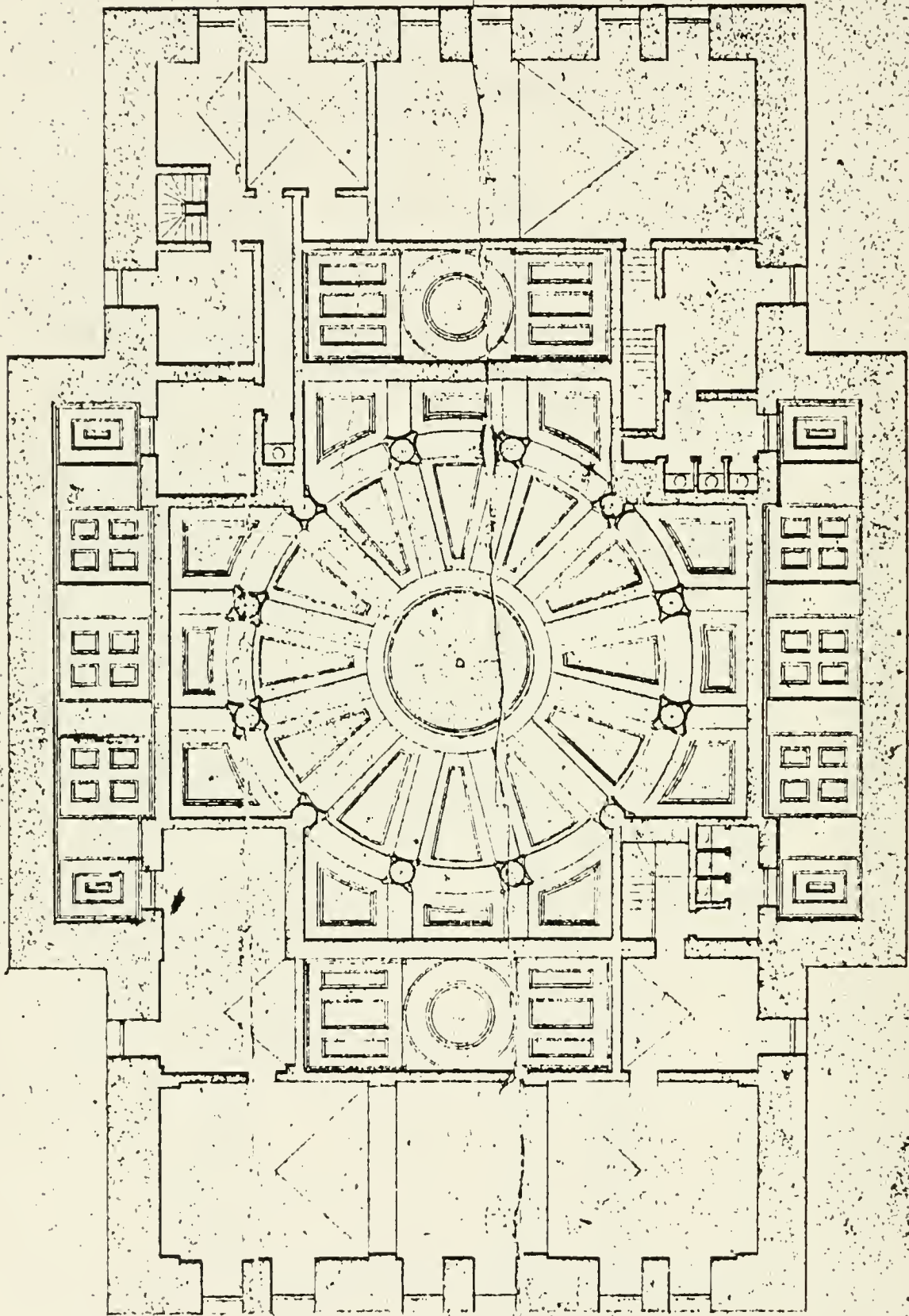


(44b) Detail: Section North/South

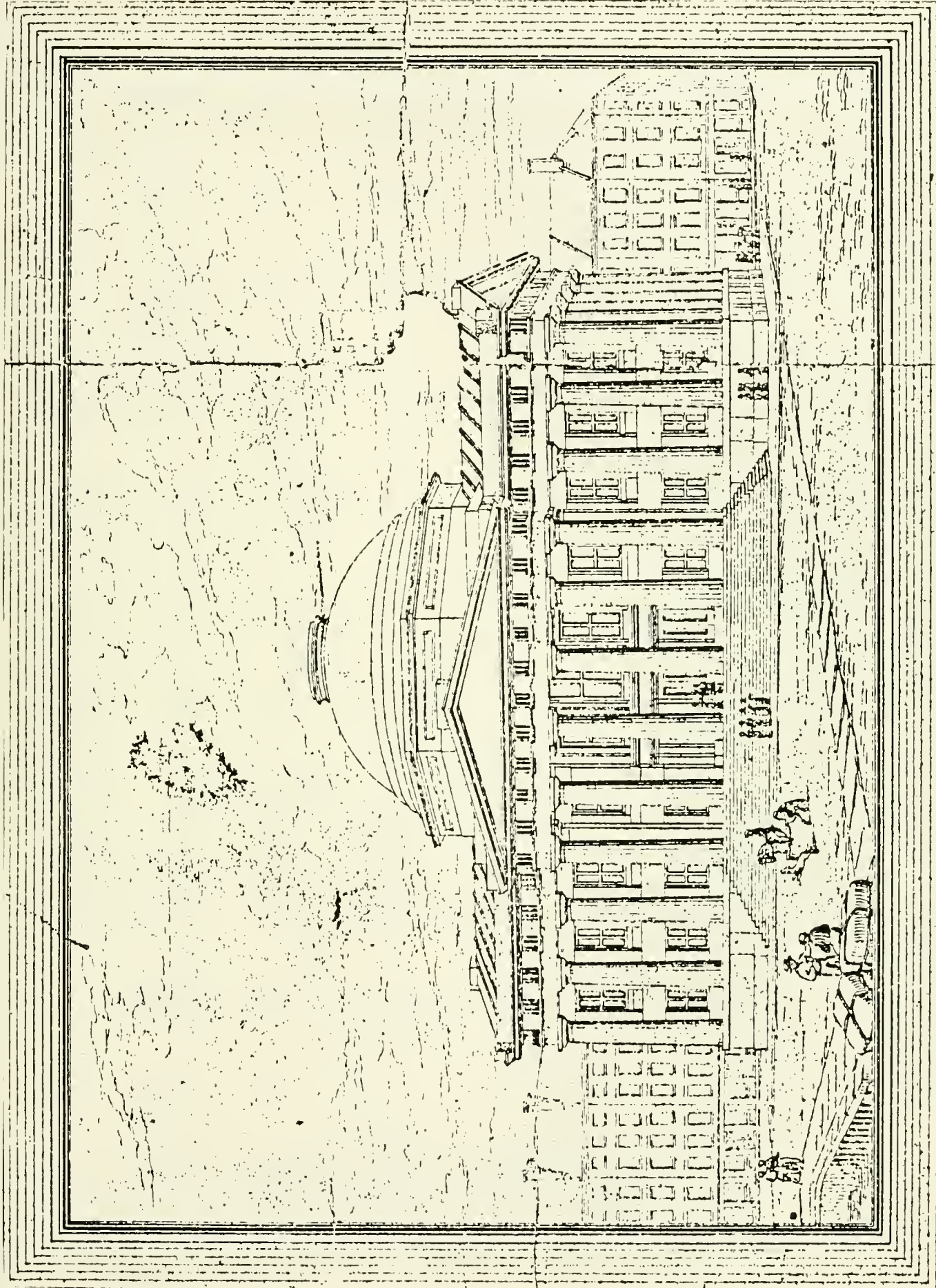
1842-1



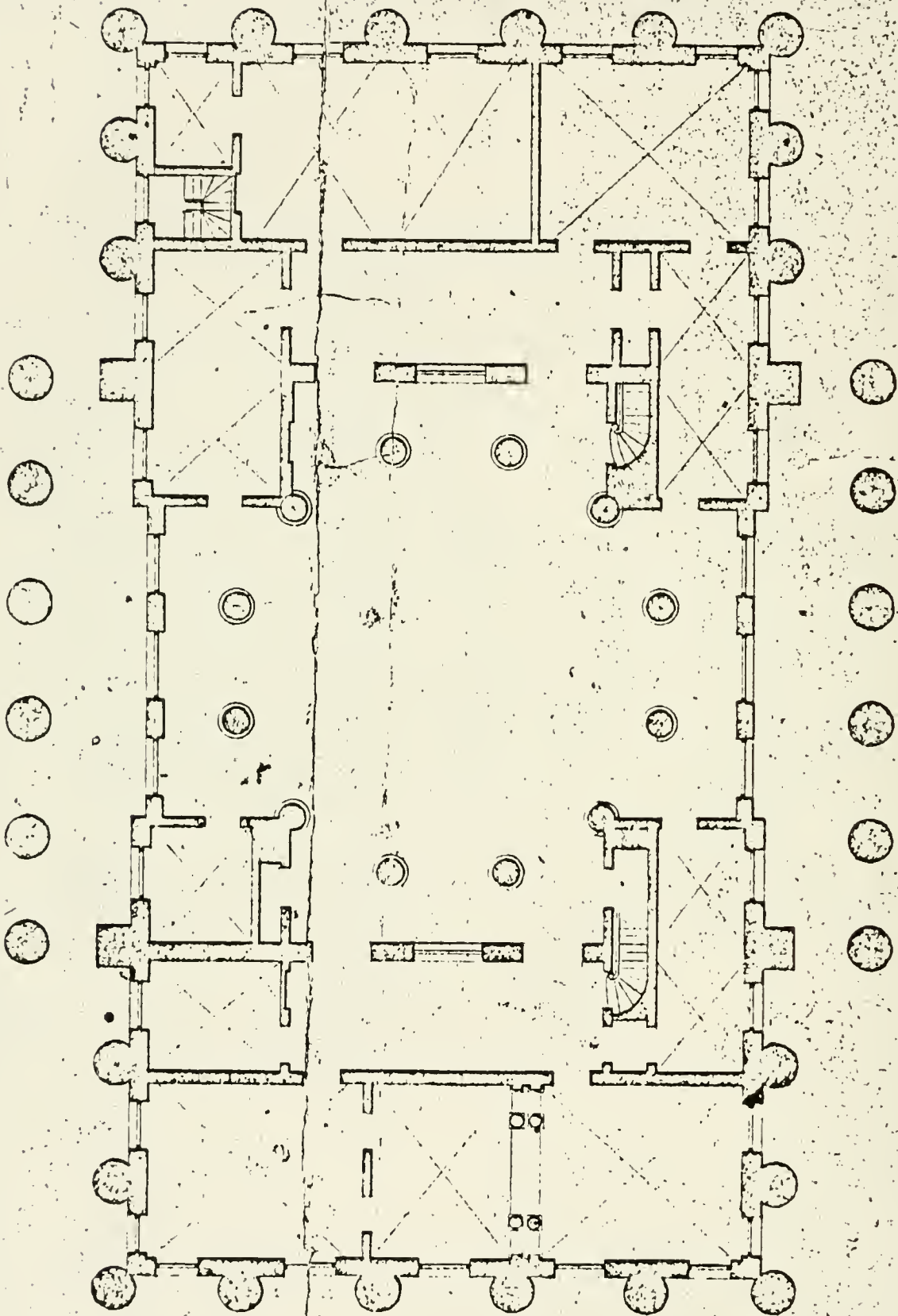
(44c) Detail: West Elevation



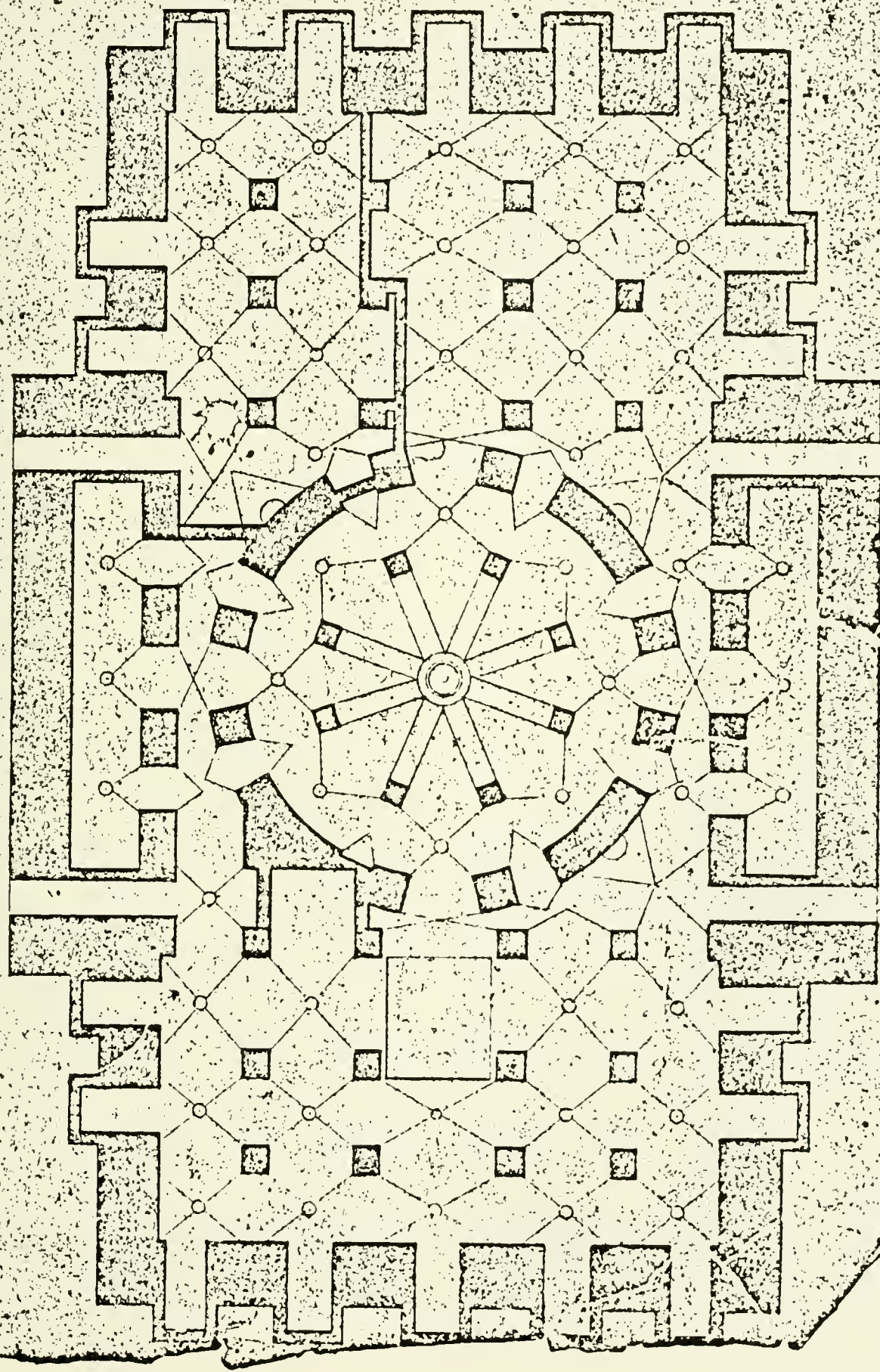
(44d) Detail: Reflected Ceiling Plan



(44e) Detail: Perspective: East Elevation

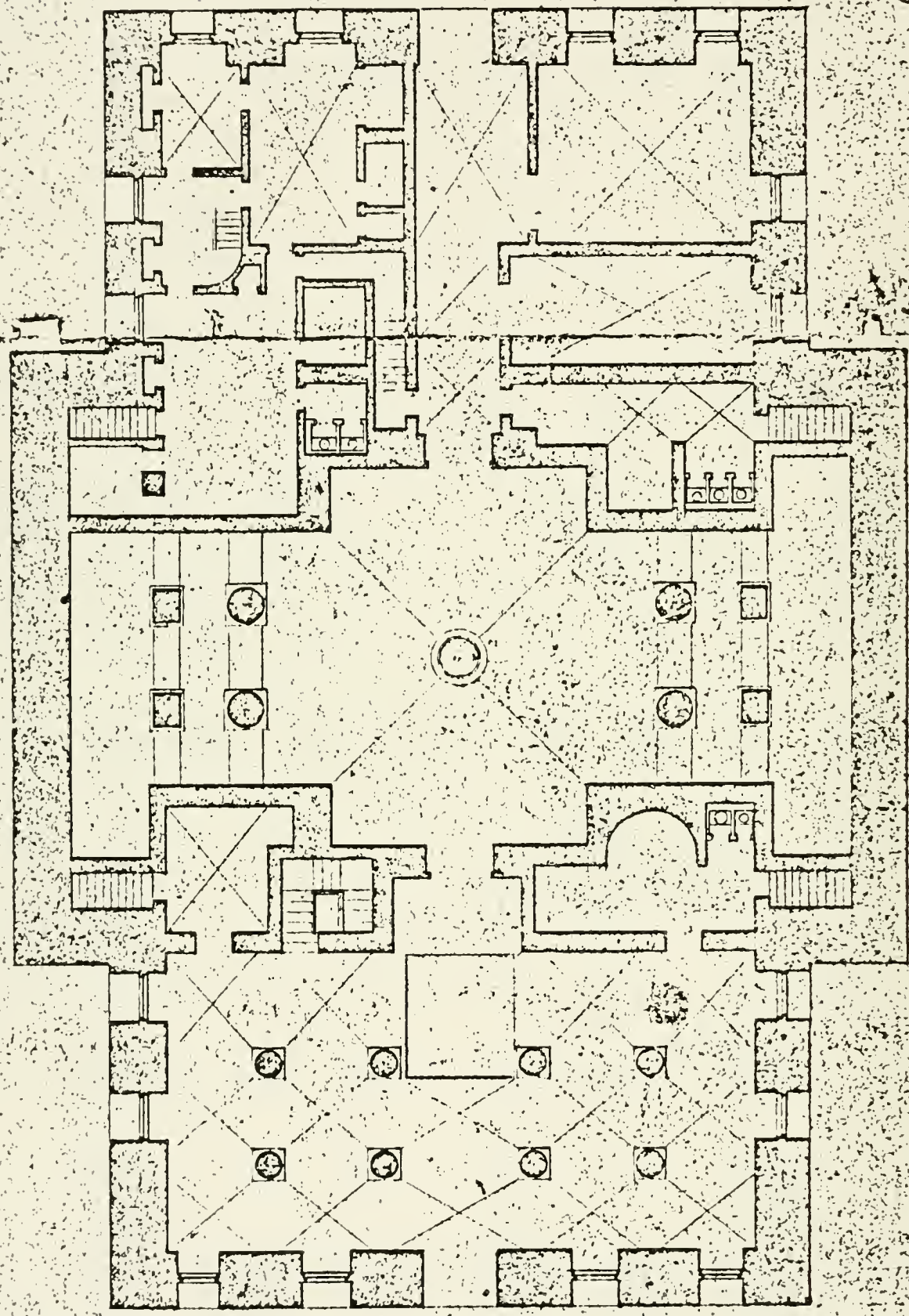


(44f) Detail: Principal Floor (Rotunda) Showing Rectangular Interior Partitions



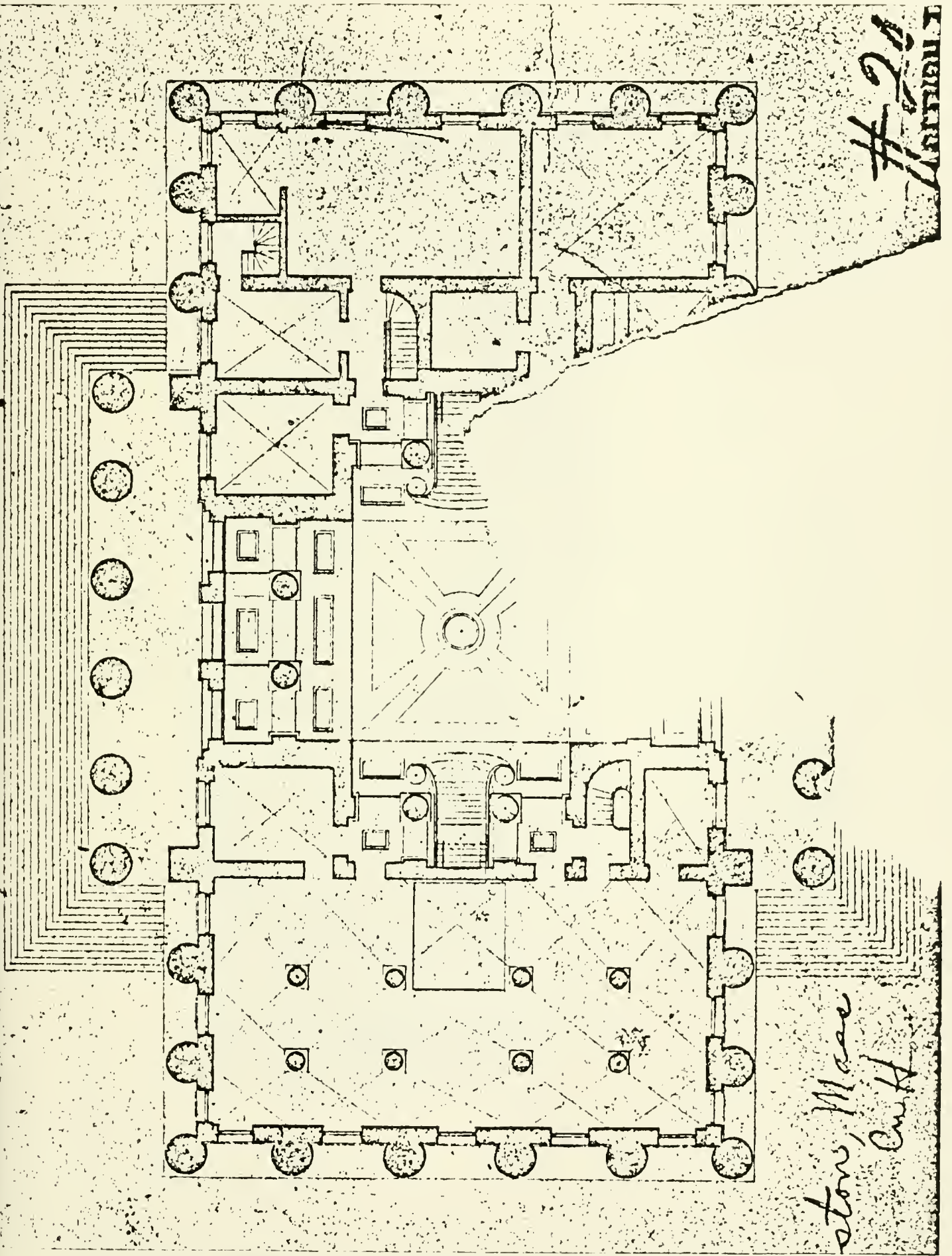
(44g) Detail: Sub Basement Showing Vaulting System

B



Handwritten notes and scribbles on the right margin, including a large 'B' at the bottom.

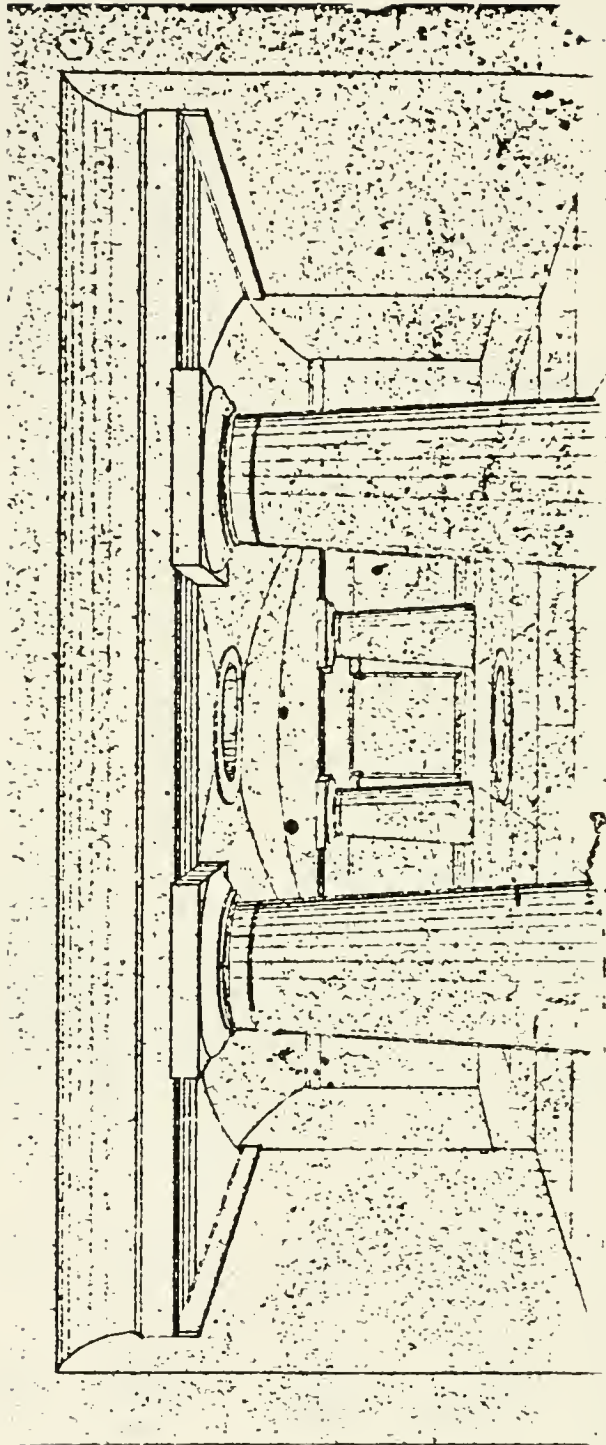
(44h) Detail: Basement Showing Vaulting System and Groin Vault under Rotunda



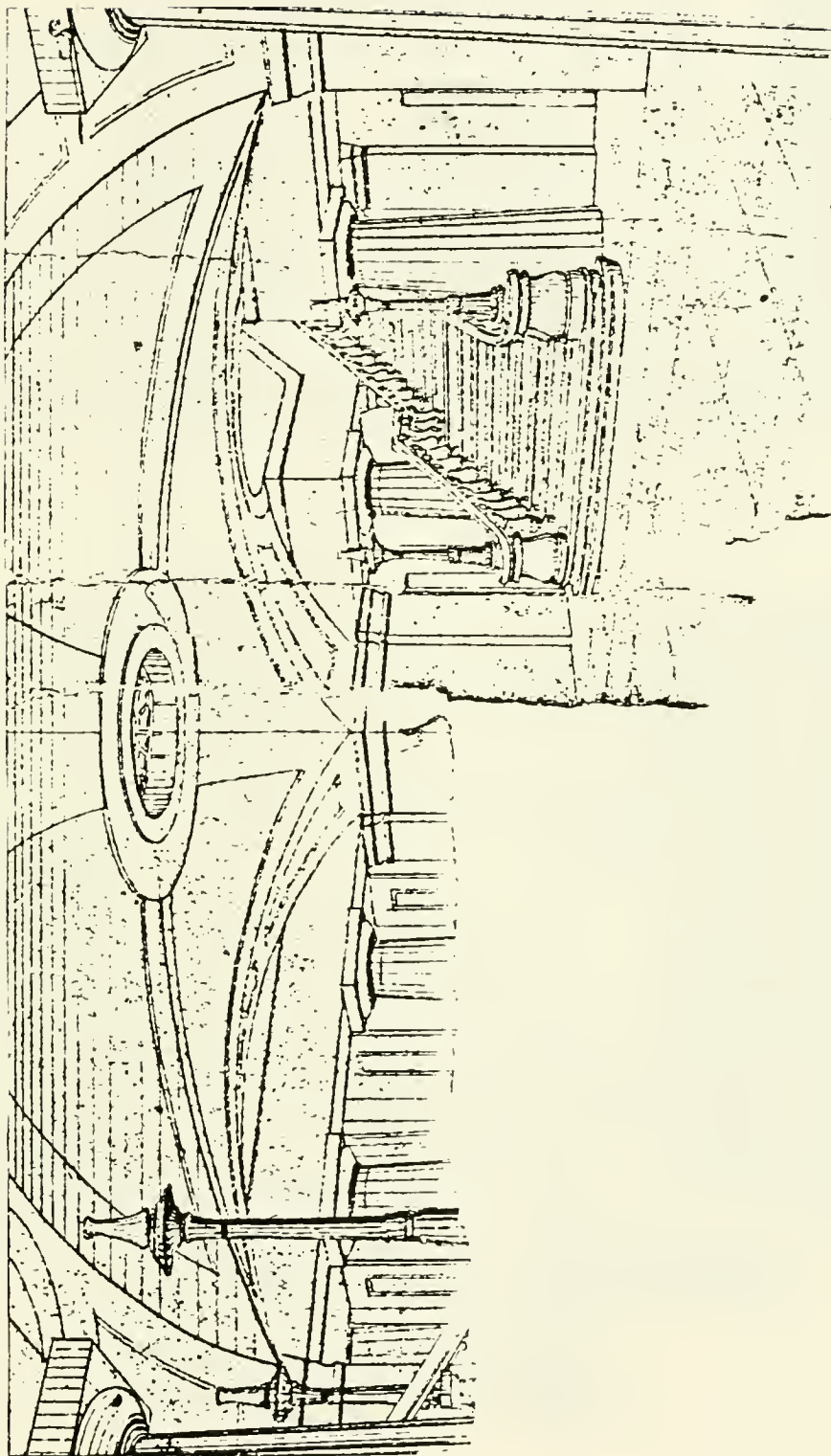
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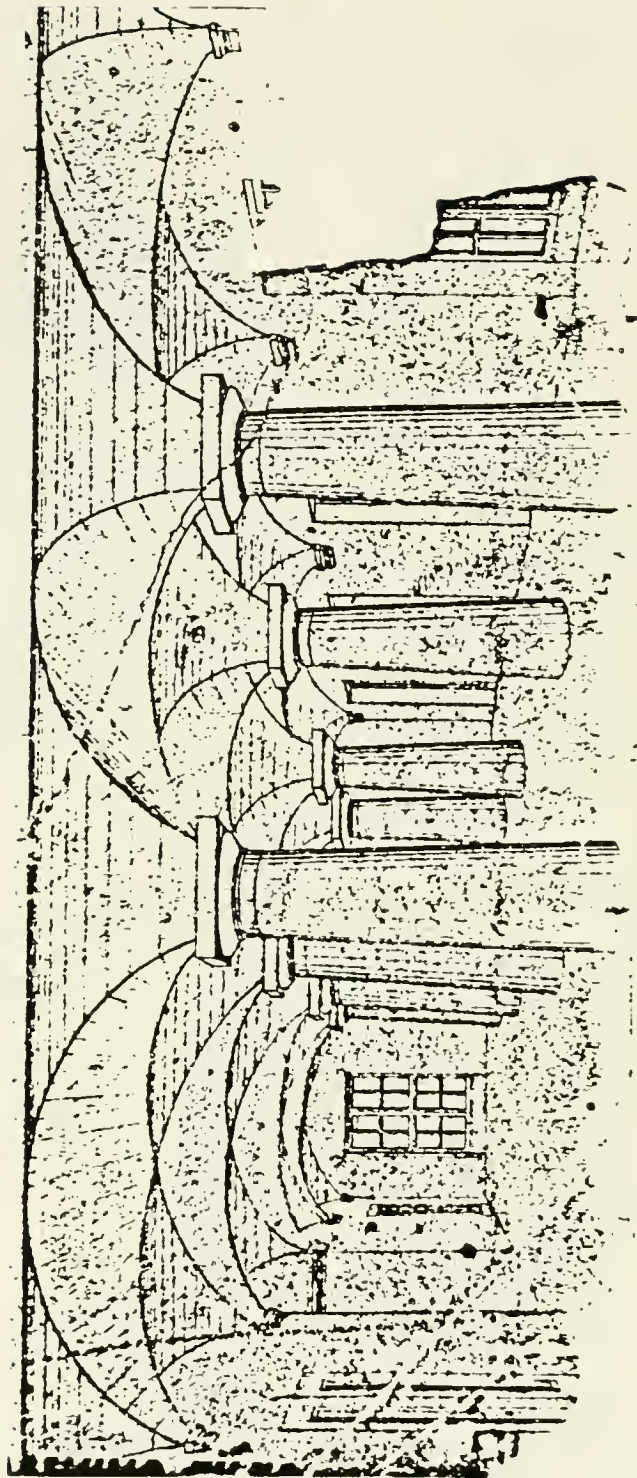
(44i) Detail: Entrance Level Showing Formal Staircases and Groin Vaulted Ceiling under Rotunda



(44j) Detail: Interior Perspective of Basement

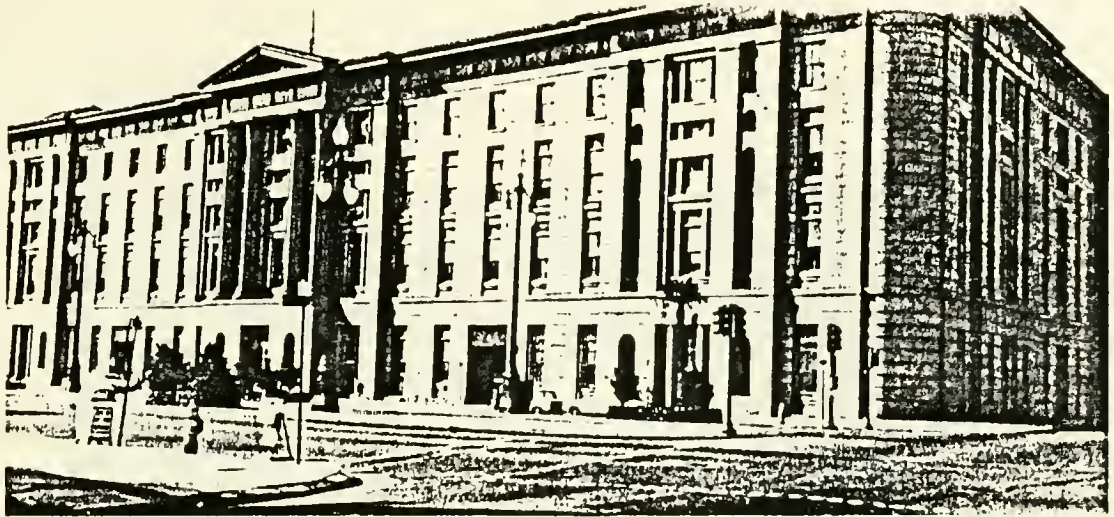


(44k) Detail: Interior Perspective of Entrance Level Showing vaulted ceiling and staircases

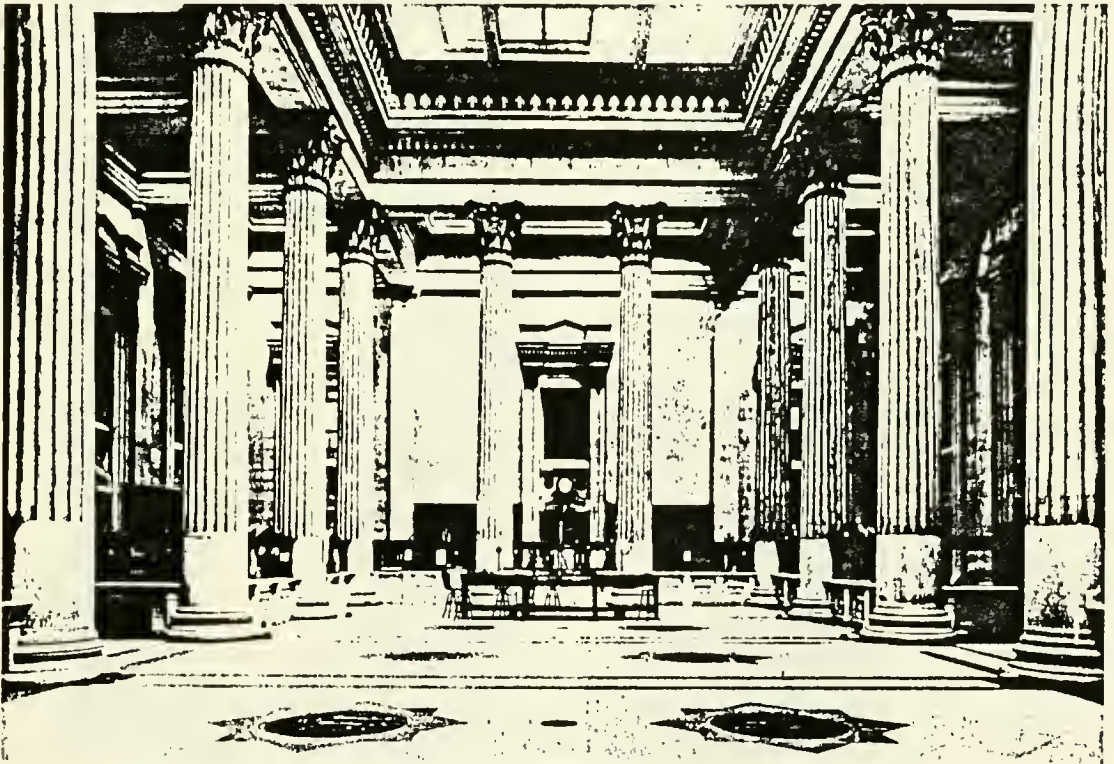


(441) Detail:

Basement vaulting



LOUISIANA. New Orleans custom house, designed by A. T. Wood, begun in 1848, occupied by the Customs Service in 1856, and finally completed in 1881. Exterior view.



LOUISIANA. New Orleans custom house, Marble Hall.

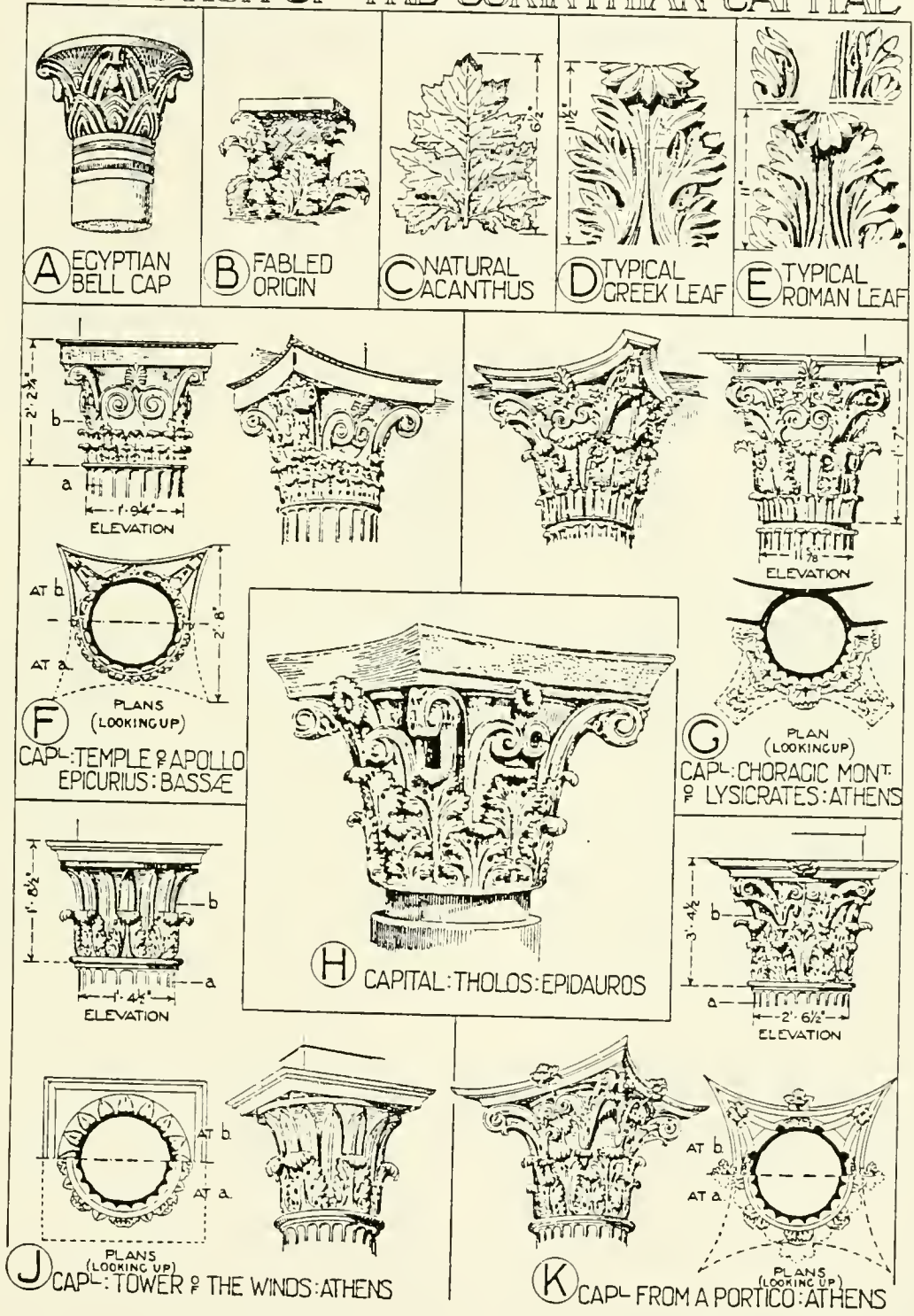
(45a,b) A. T. Wood (and James Gallier), Marble Hall, Custom House, New Orleans, Louisiana (1849-81). From Three Centuries of Custom Houses, opposite p. 57.



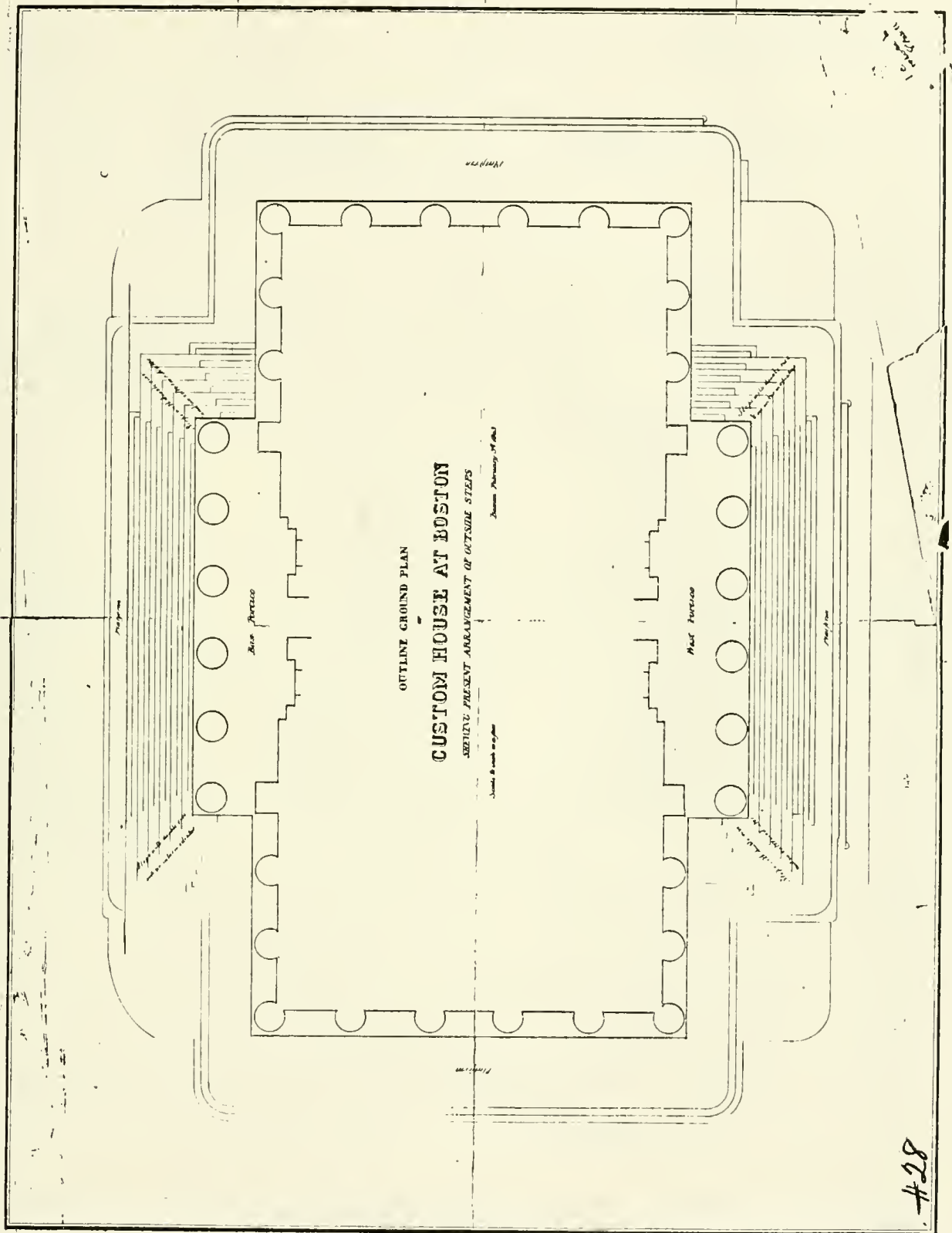
Marble Hall, New Orleans Customs House, detail. (Koch.)

(45c) Detail of Column, Marble Hall, Custom House, New Orleans.
From Talbot Hamlin, Greek Revival Architecture in America,
Frontispiece.

EVOLUTION OF THE CORINTHIAN CAPITAL



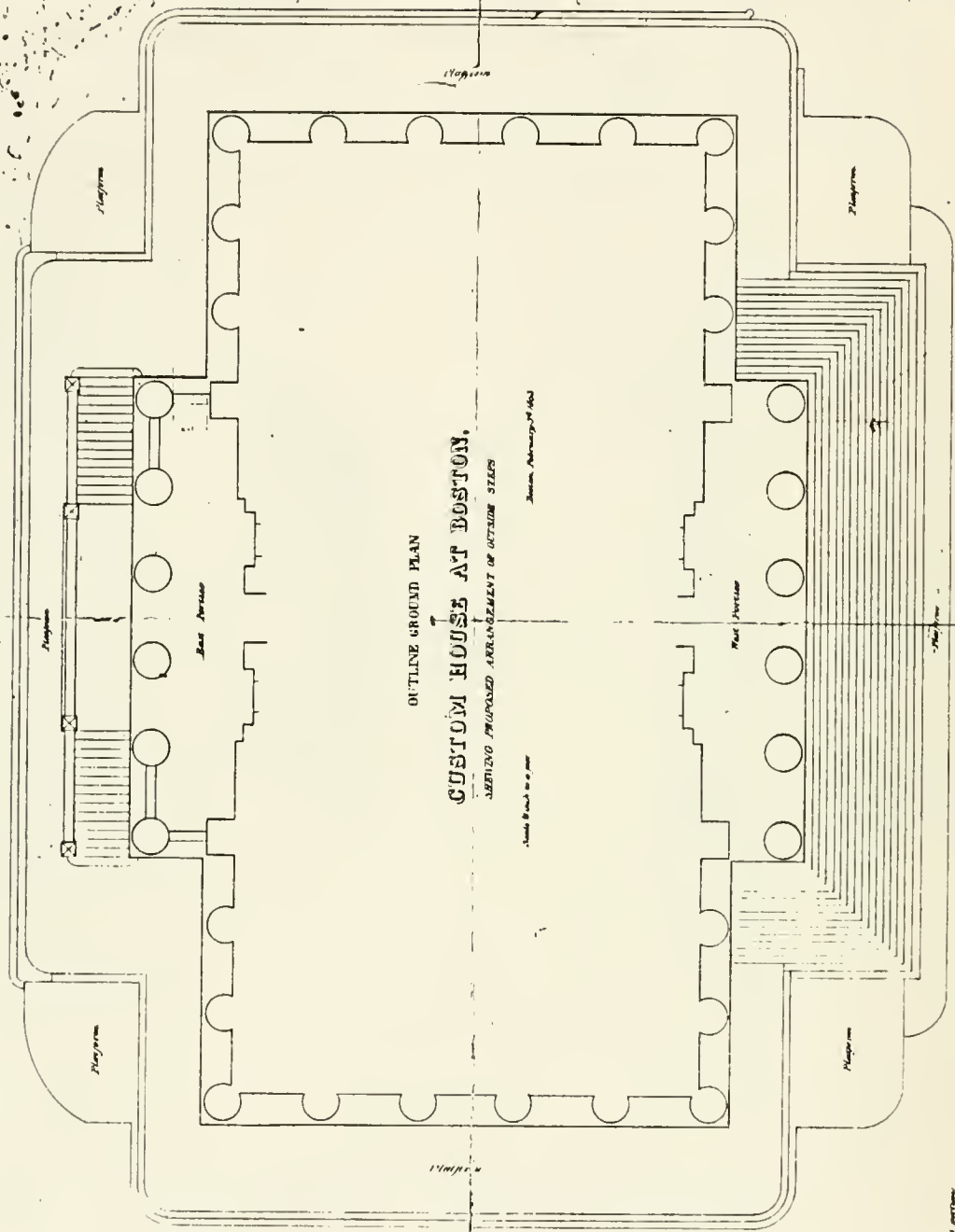
(46) Evolution of the Greek Corinthian Capitol. From Bannister Fletcher, A History of Architecture on the Comparative Method, 17th Edition, p. 138.



#28

(48) Outline, ground plan of Custom House, showing present arrangement of outside steps. Folder 1, 28. Isaiah Rogers

Drawing, U.S. Archives, Washington, D.C., Cartographic & Architectural Division.

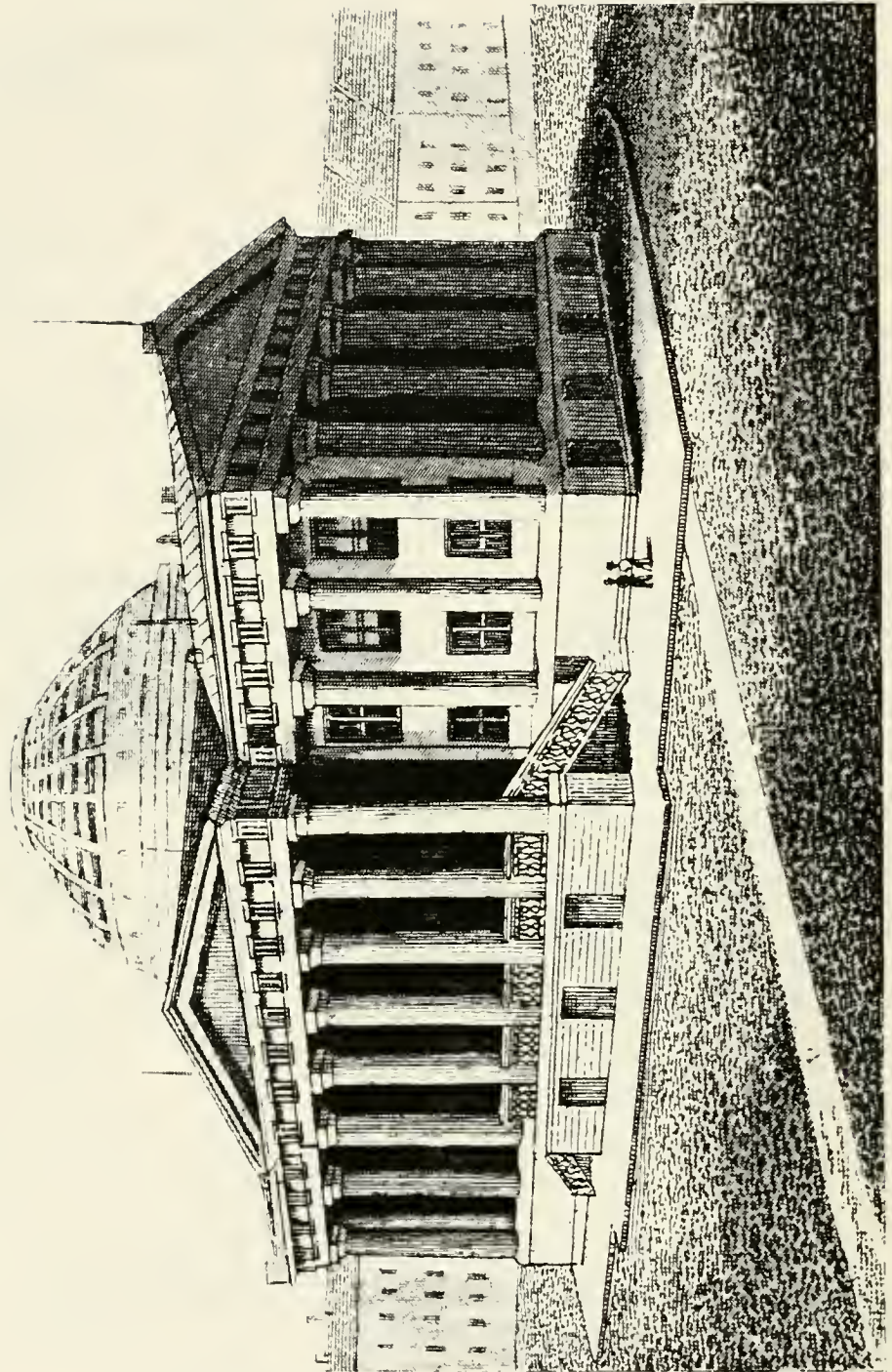


Approved: The National Archives
 and Records Administration

#27

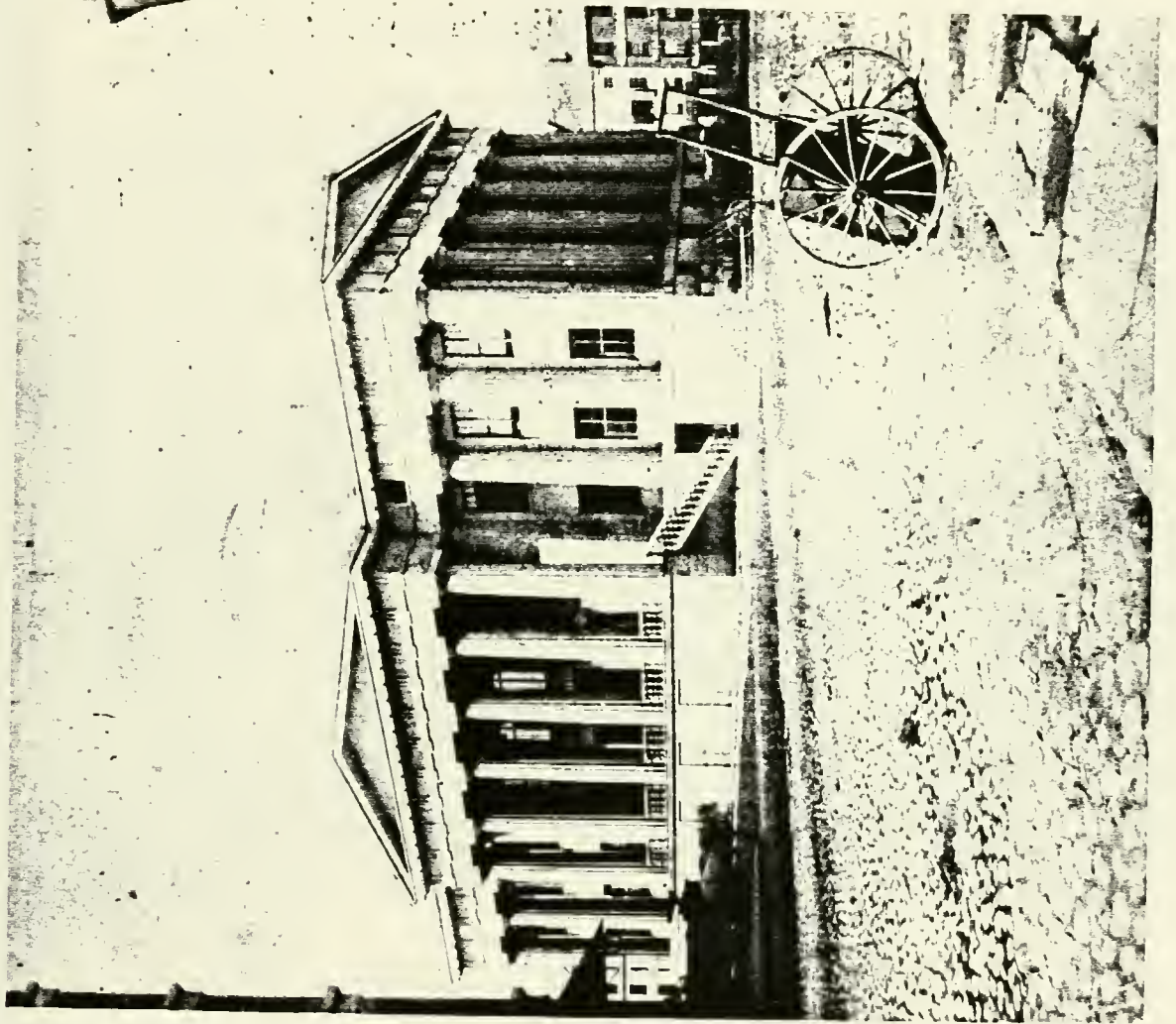
1863 (49) Outline Ground Plan of Custom House at Boston showing proposed arrangement of outside steps. Folder 1, 27.

Drawing: U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



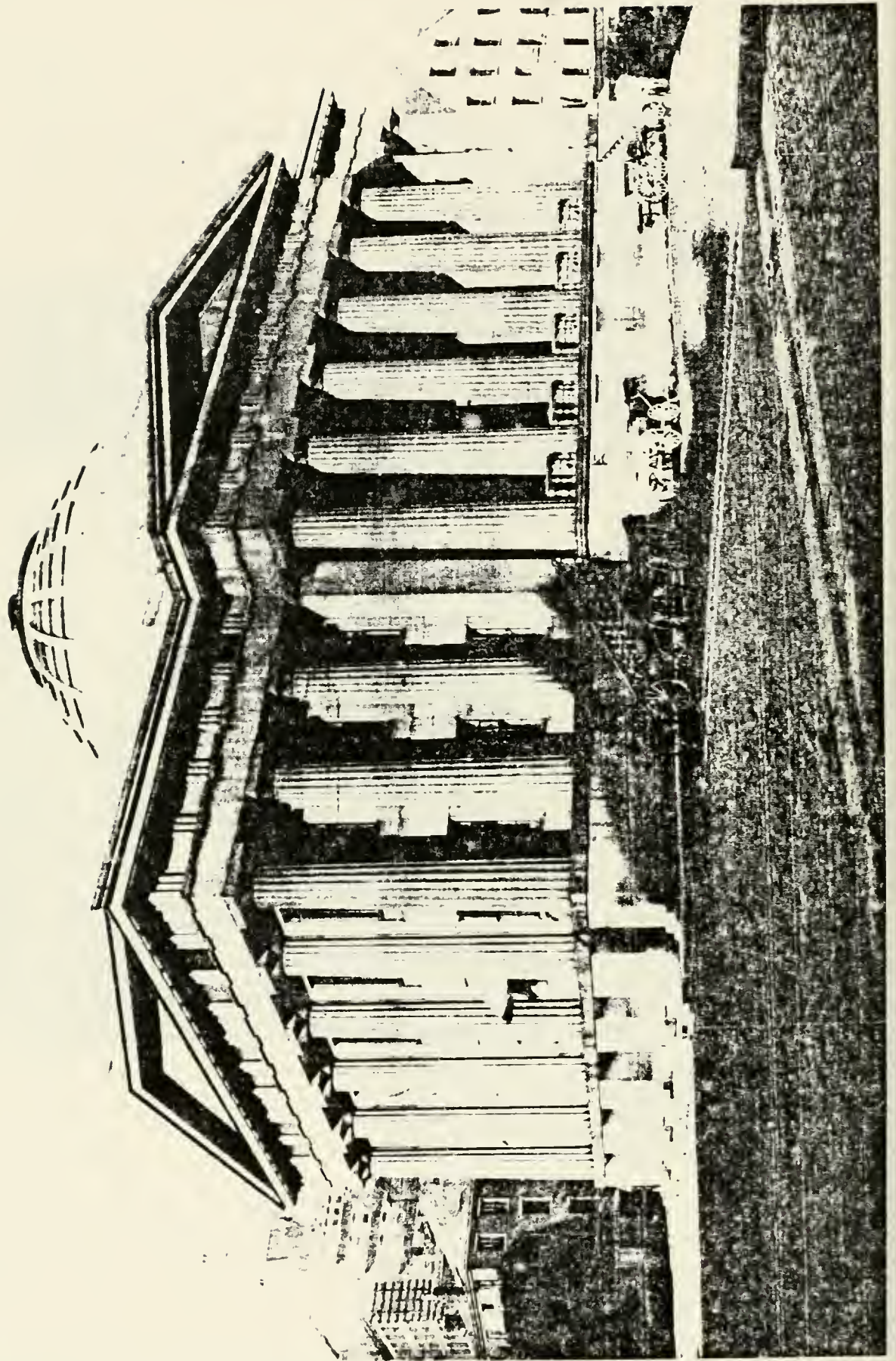
1864* (51) Custom House (1837), east front with steps altered to side steps.

Etching, SPNEA.



370* (52) Custom House (1837), east front with steps altered to side steps.

Stereograph, S.T. Adams, SPNEA.



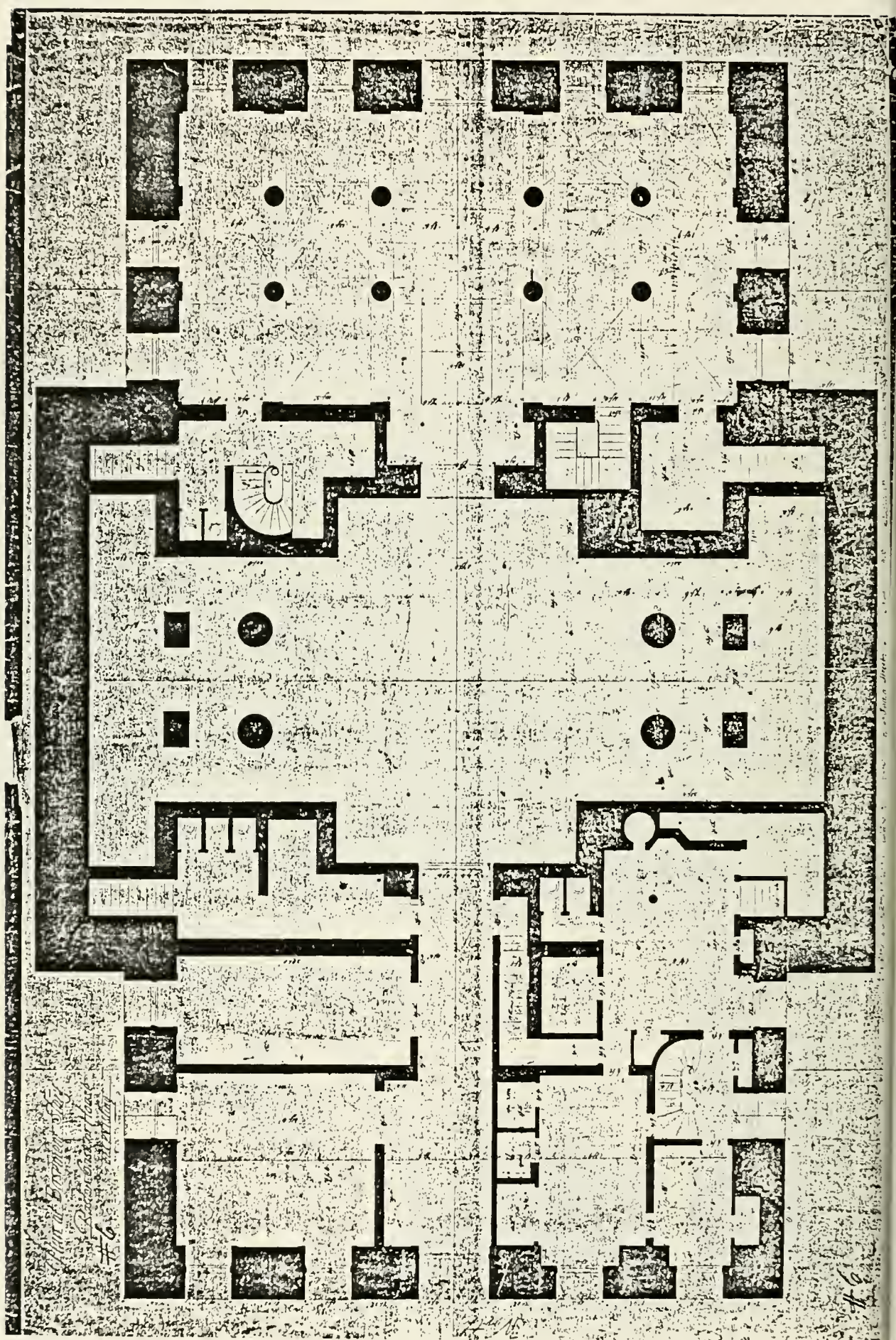
1891 (53) Custom House (1837), east front with side steps.

Photograph, W.H. Parish Publishing, Art Work of Boston, BPL, F.A.



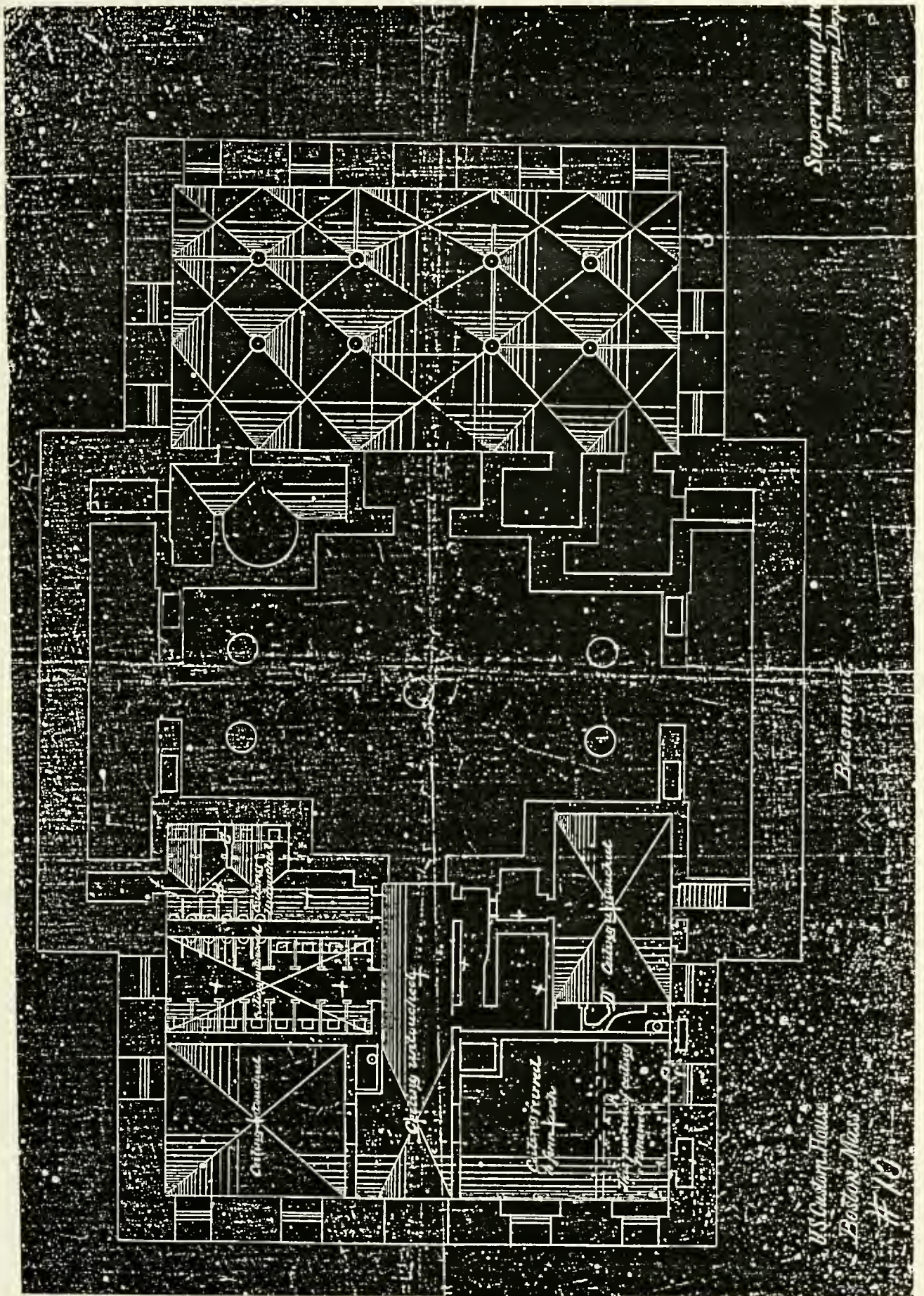
366* (54) Custom House (1837), west portico, Detail 1.

Stereograph, "America Illustrated: Boston and Suburbs", SPNEA.



1850-66 (55) Plan of Basement Story as existing. Folder 1, 6.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



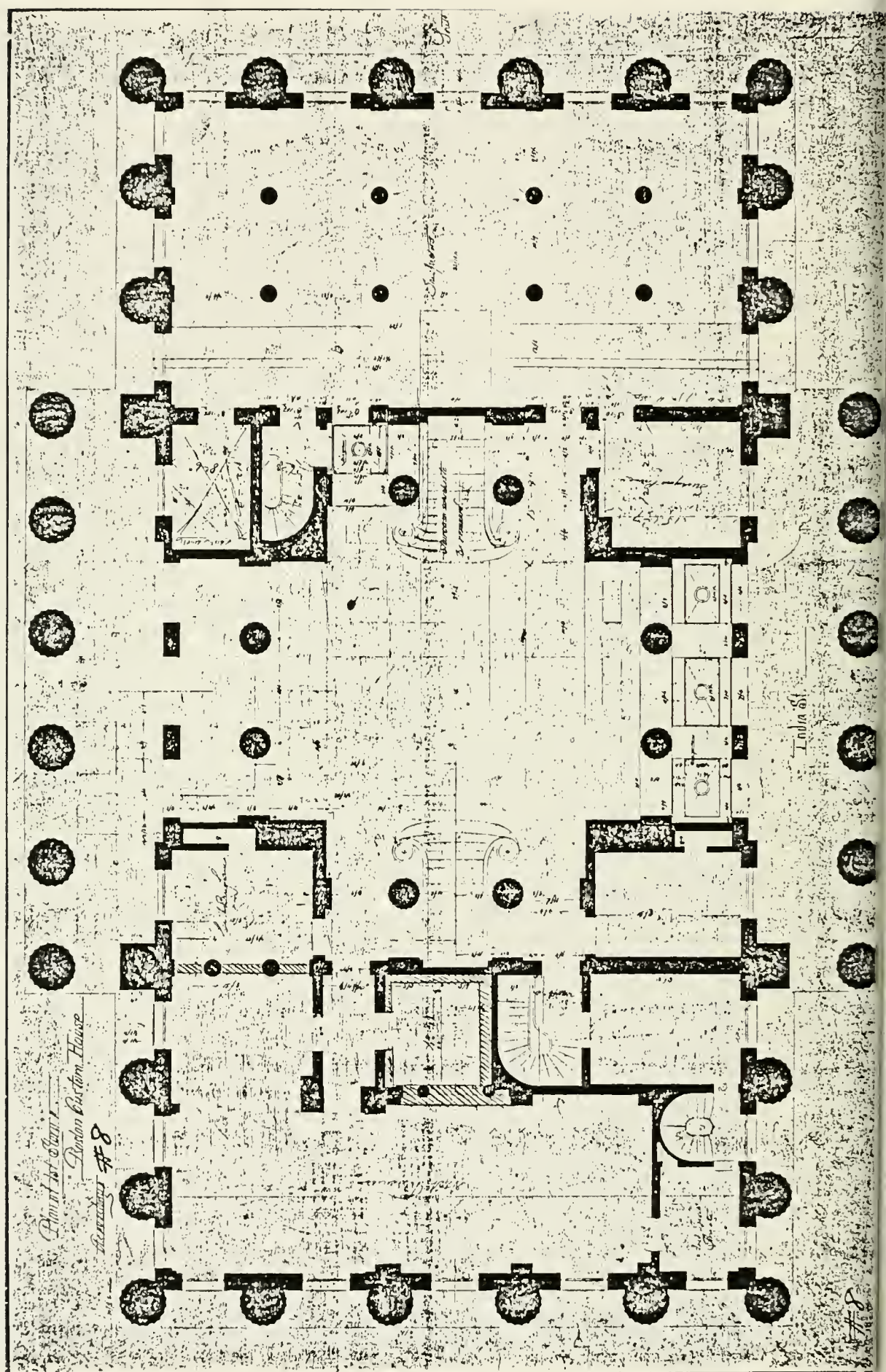
*Supervising Architect
Treasury Dept*

Basement

*U.S. Custom House
Boston, Mass
#10*

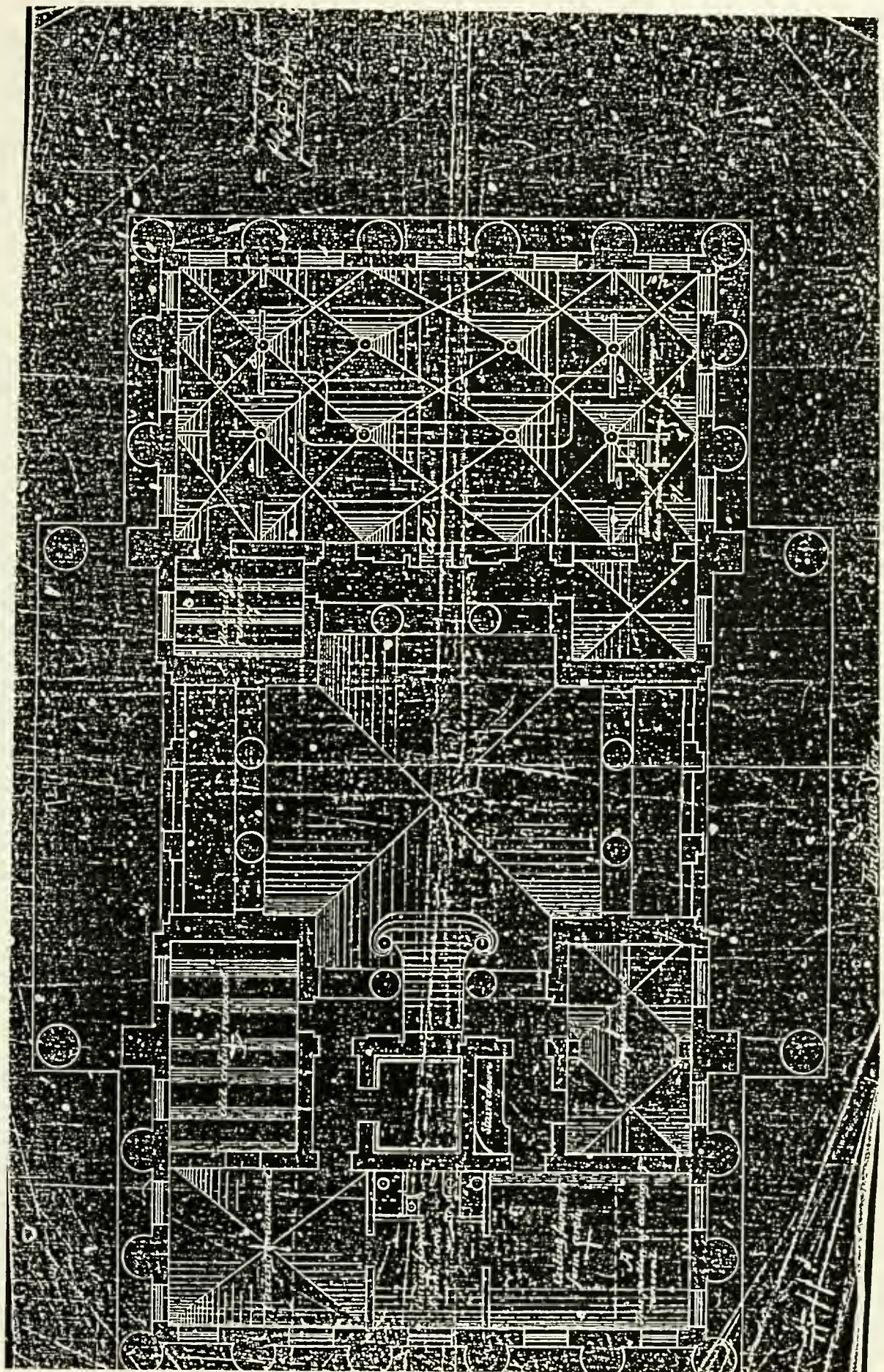
366-74 (56) Plan of Basement, Folder. 1, 10.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



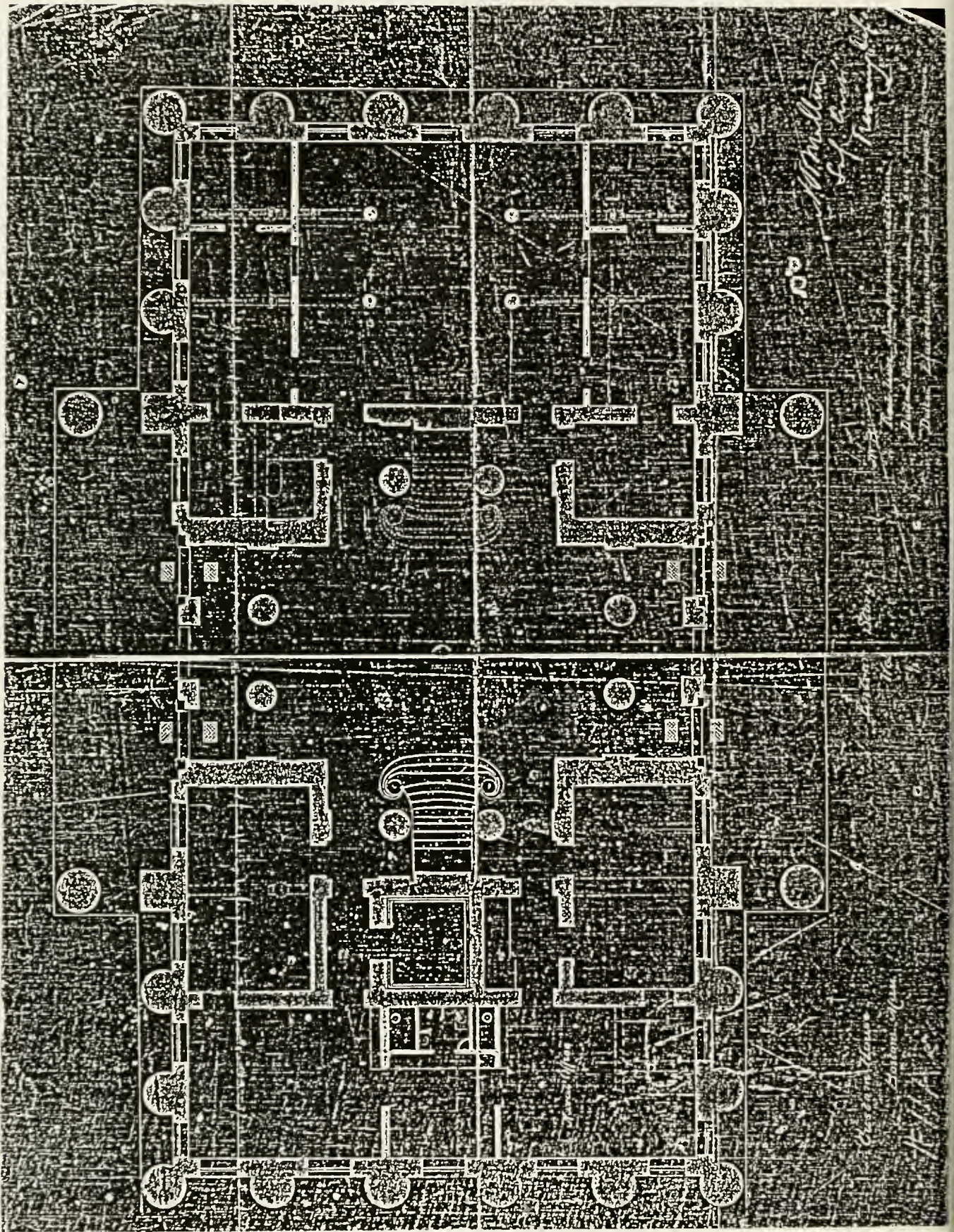
1850-66 (57) Plan of First Story as existing. Folder 1, 8.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



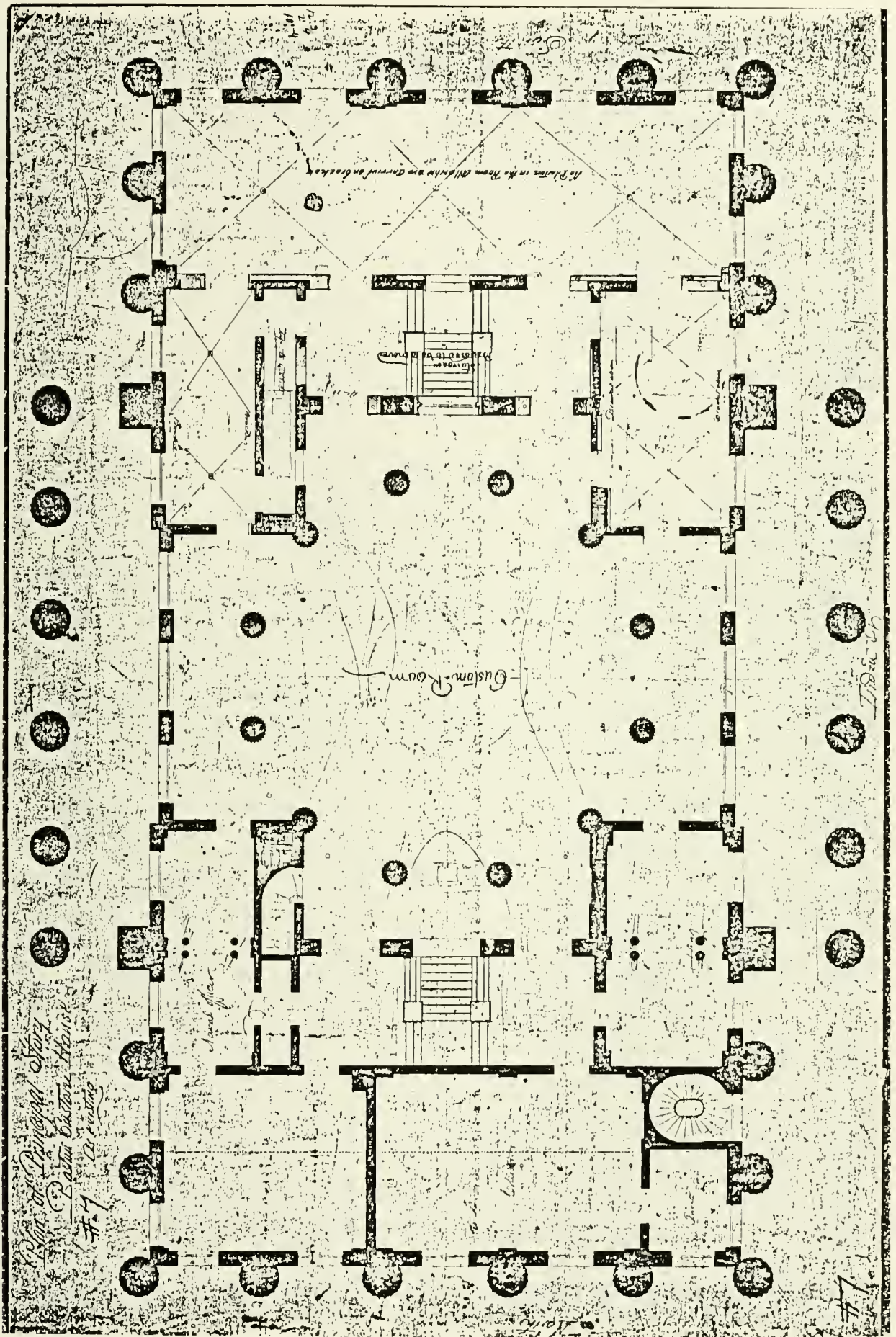
866-74 (58) Plan of Entrance Story. Folder 1, 11.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



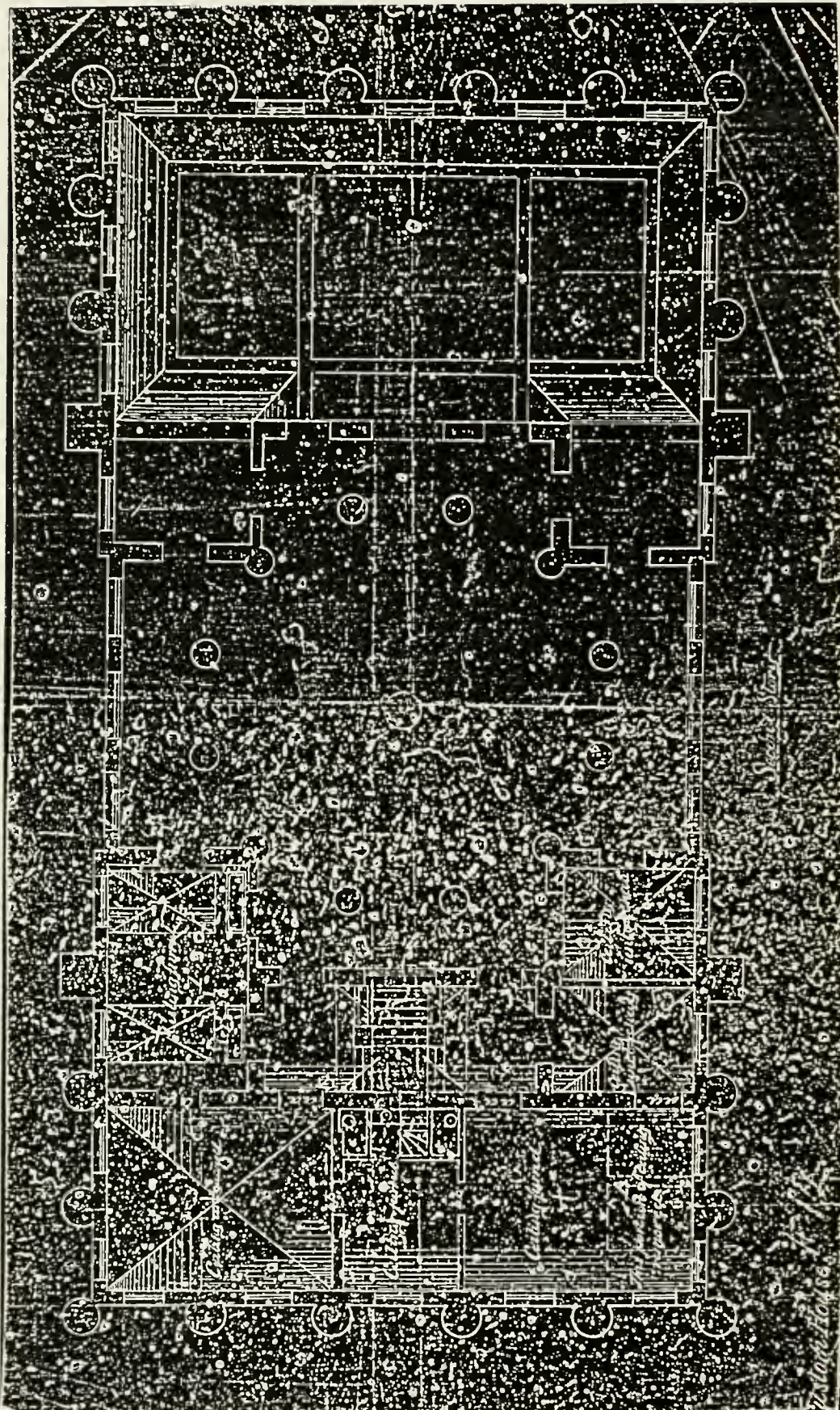
1866-74 (59) Plan of Entrance Story (Mullett). Folder 1, 11A.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



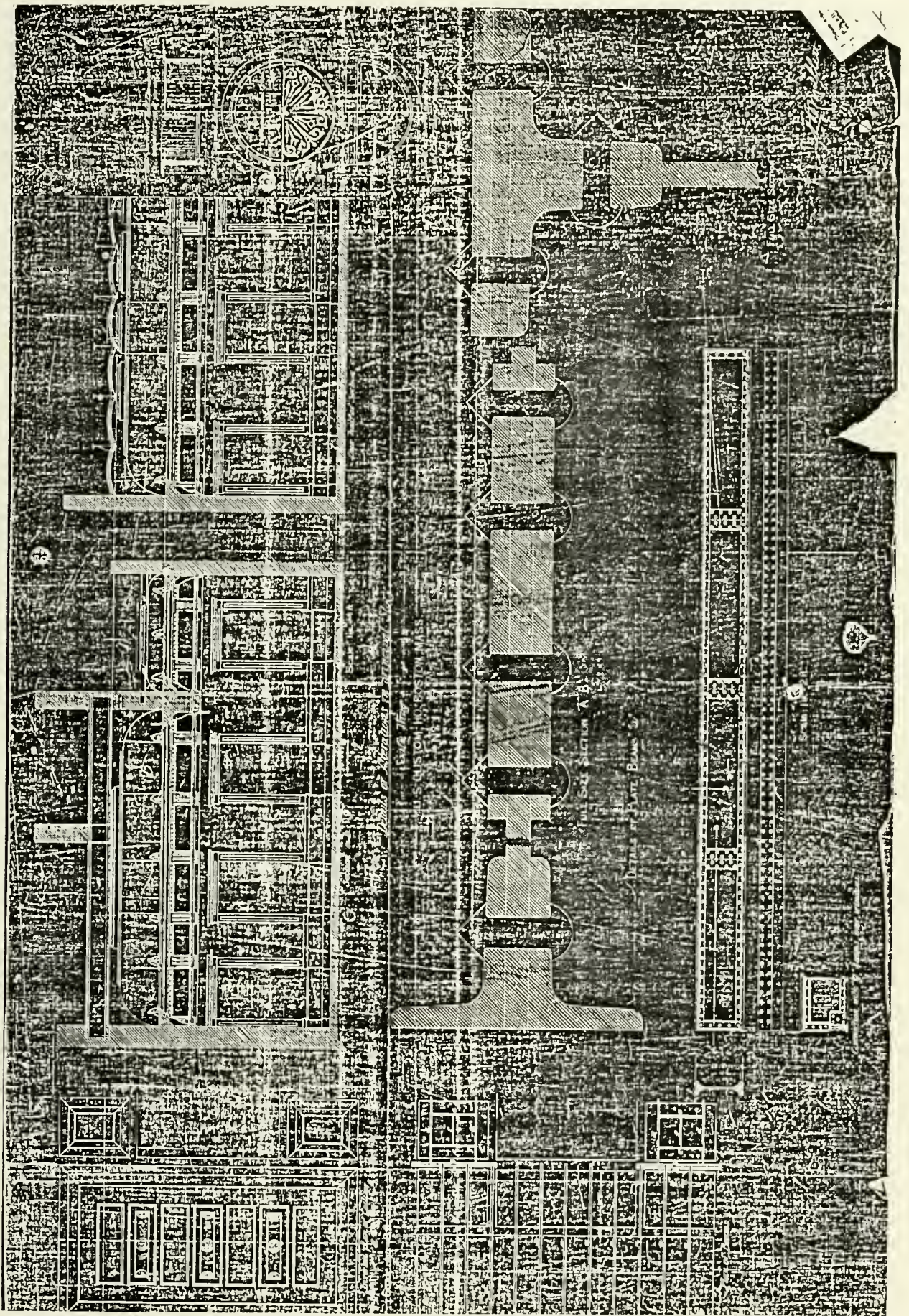
850-66 (60) Plan of Principal Story as existing. Folder 1, 7.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



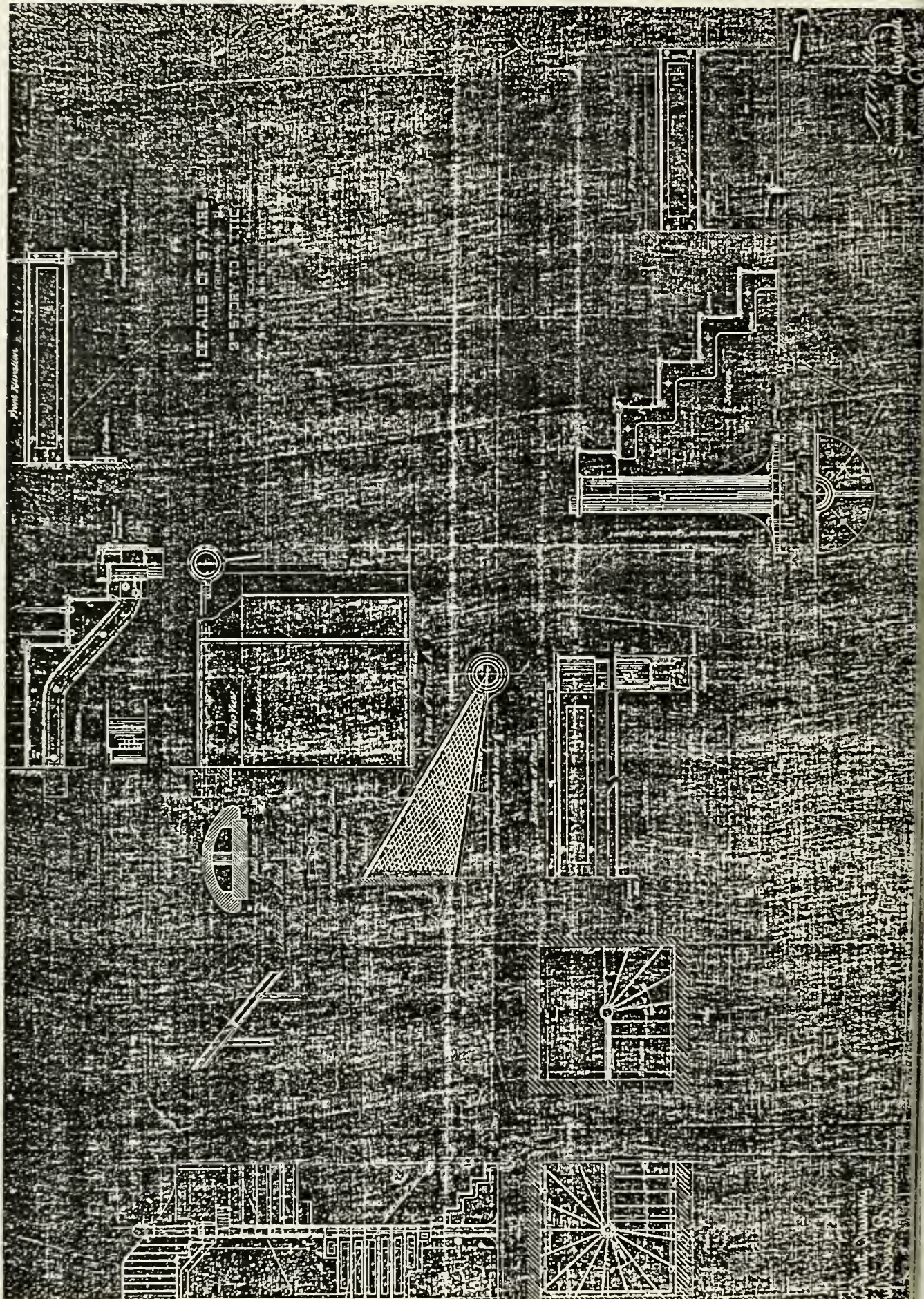
1866-74 (61) Plan of Second Story, Folder 1, 12.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



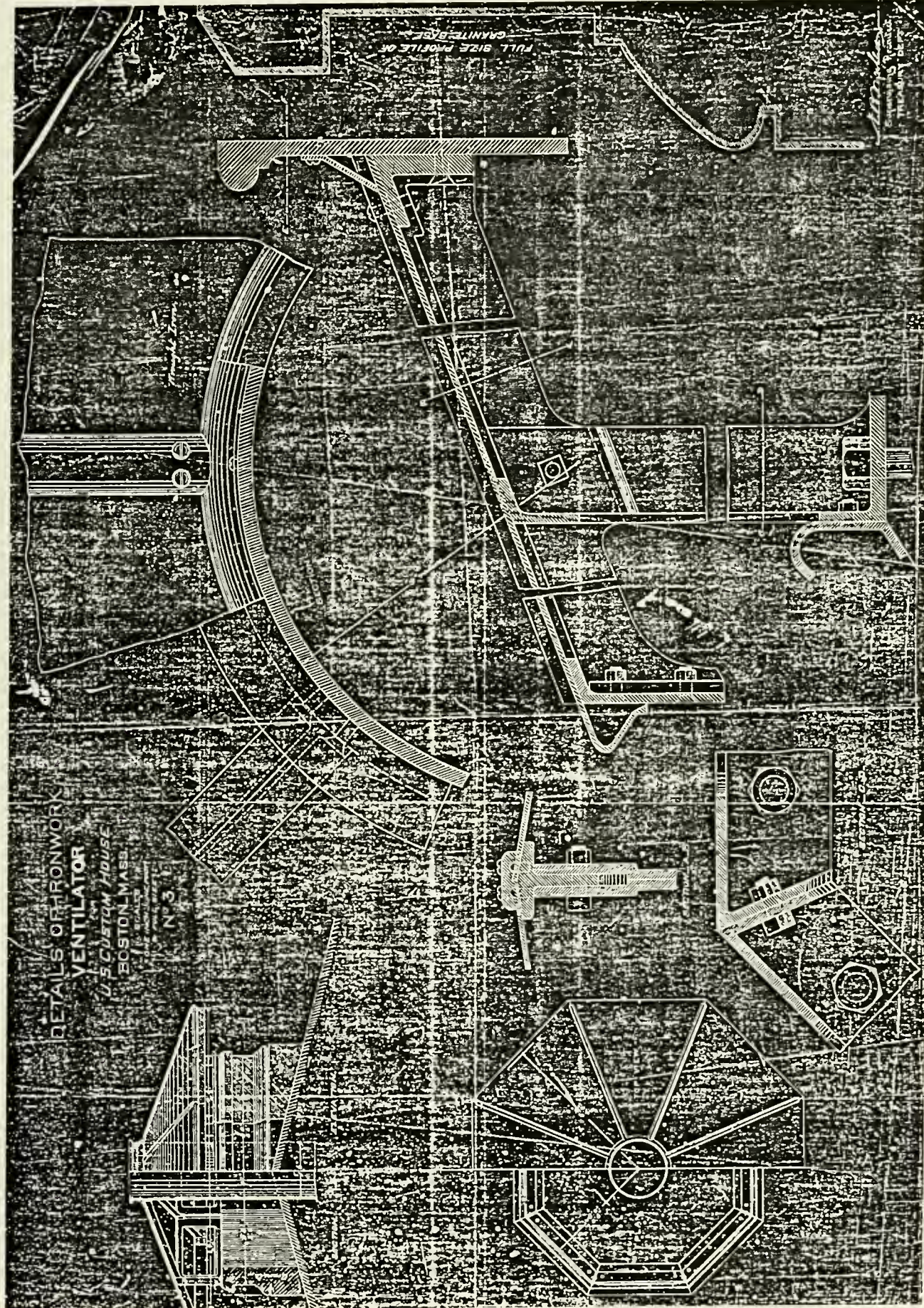
1866-74 (62) Details of alterations in principal story (Mullett).
Folder 1, 1.

Drawing, U.S. Archives, Washington, D.C., Cartographic and
Architectural Division.



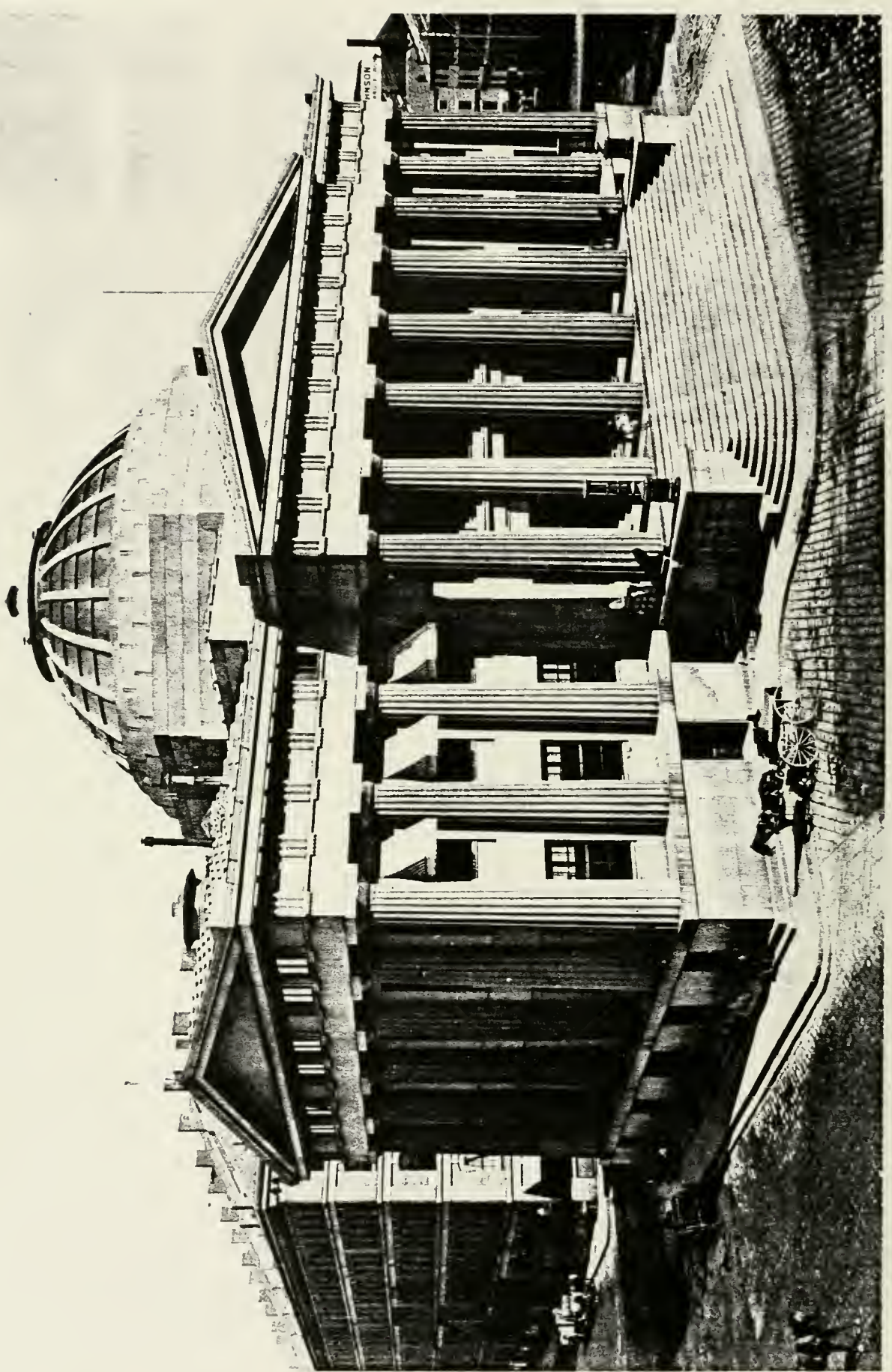
1866-74 (63) Details of Stairs from second story to Attic (Mullett).
Folder 1, 2.

Drawing, U.S. Archives, Washington, D.C., Cartographic and
Architectural Division.



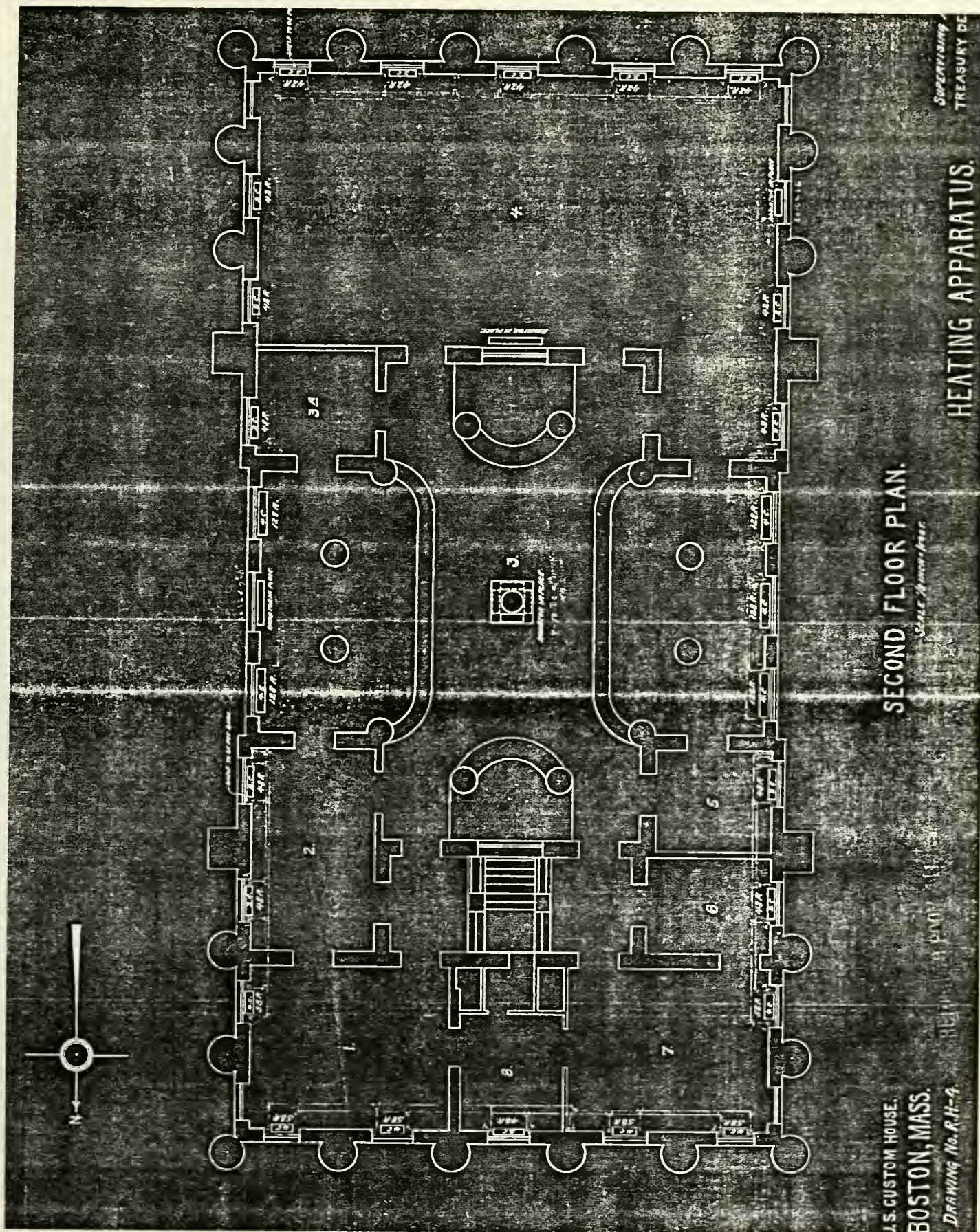
1866-74 (64) Details of Ironwork ventilator (Mullett). Folder 1, 3.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



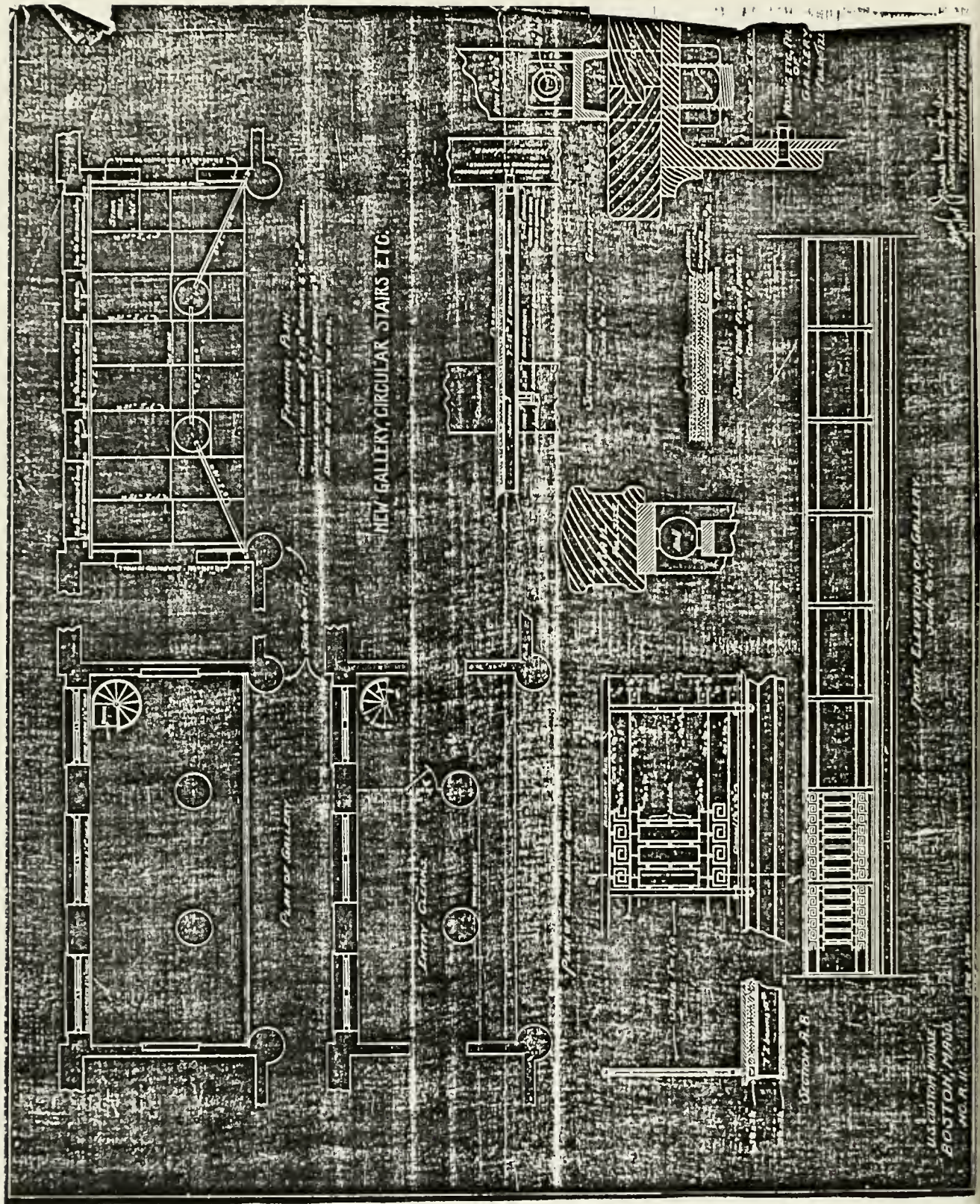
1872* (65) North and west exteriors of Custom House (1837) from second floor level showing Mullet ventilator.

Photograph, Athenaeum.



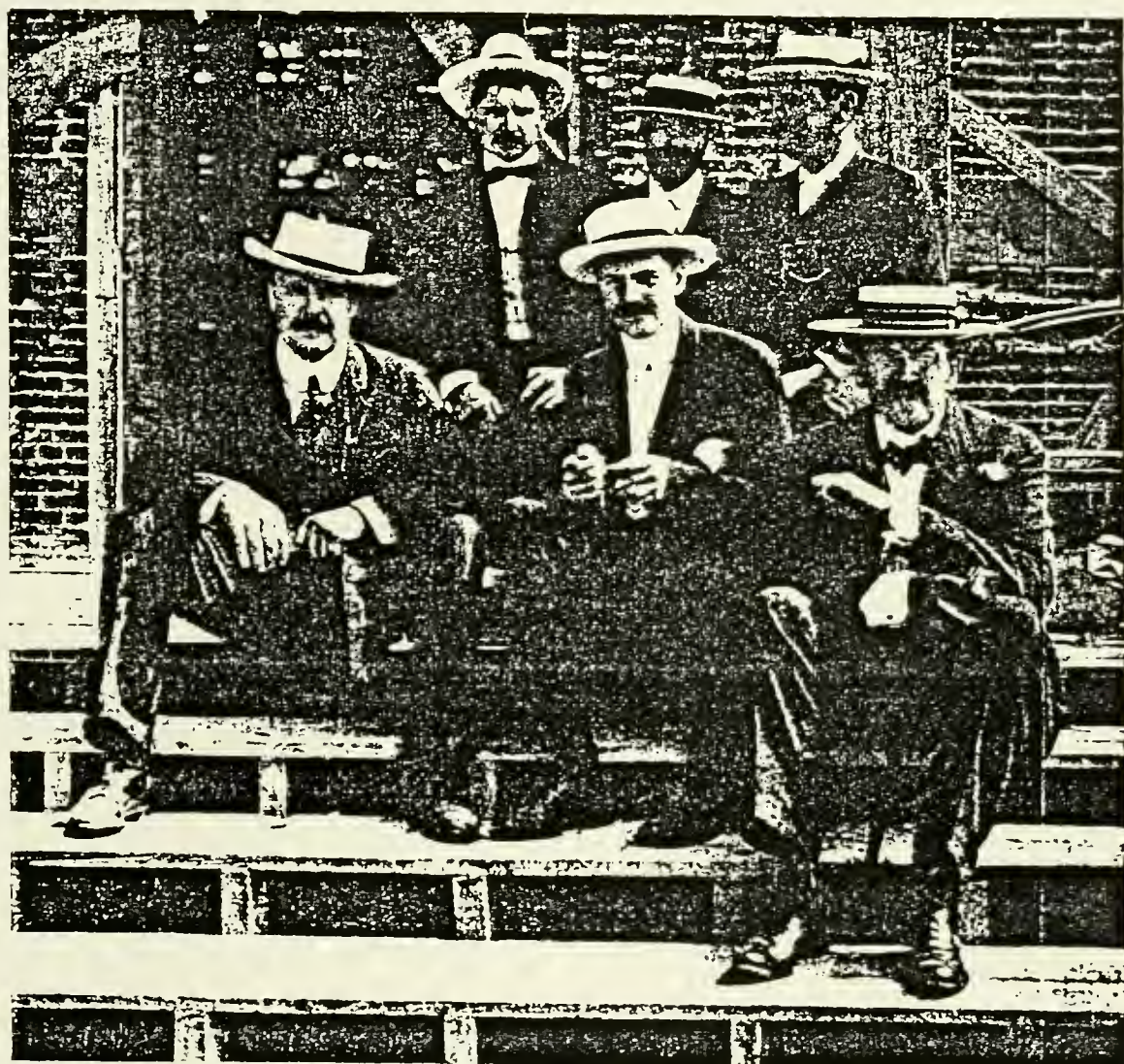
1899 (66) Second Floor Plan showing placement of heating apparatus and the existence of complete floors in both the director's and the appraiser's rooms.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



1904 (67) New gallery, circular stairs, etc., Folder 2, R.H. 11.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



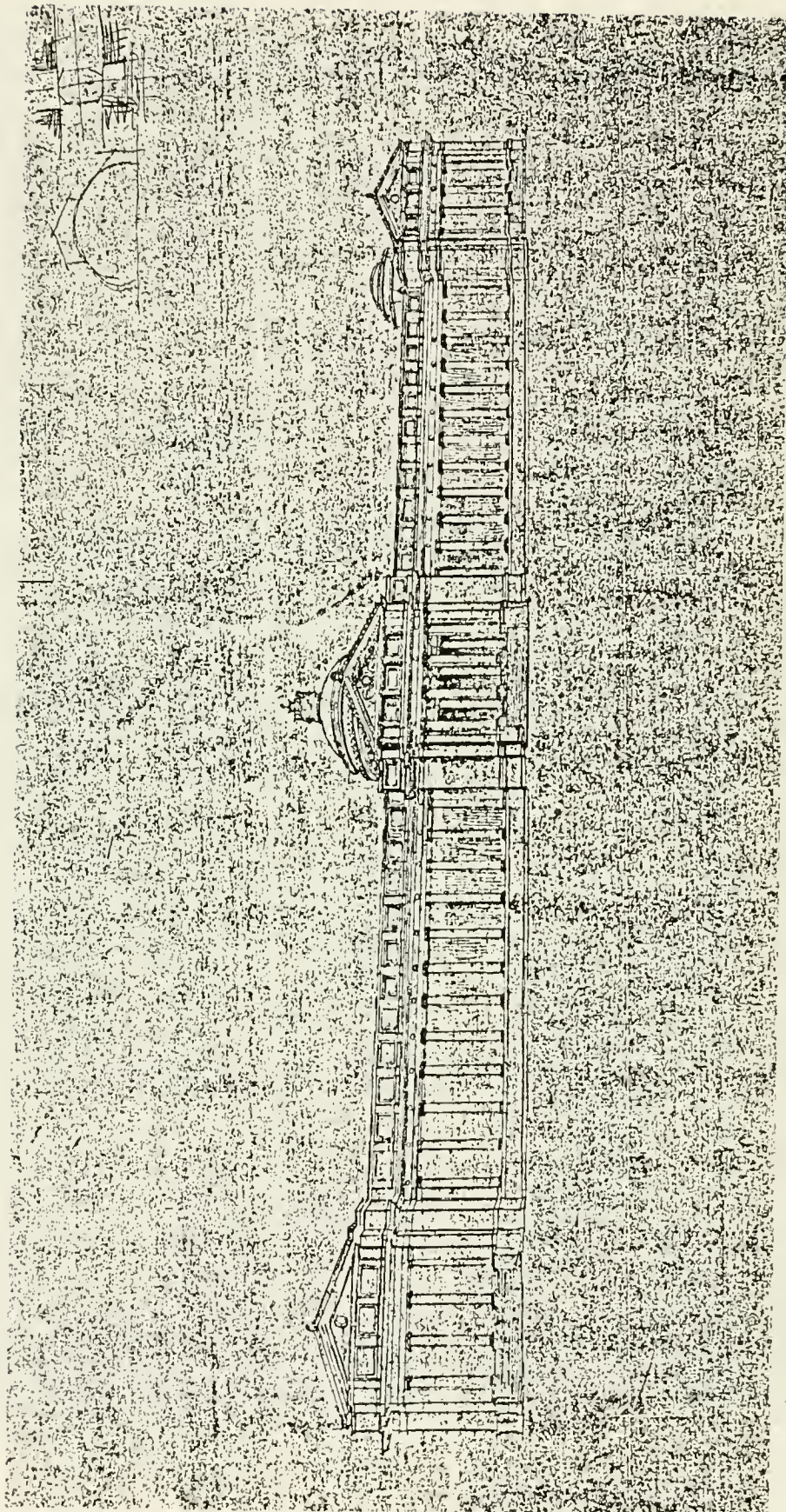
THE BOARD OF DESIGN

Front: J. H. Parker, Douglas H. Thomas, Jr., J. Knox Taylor, Supervising Architect of the U. S. Treasury
Back: John K. Peebles, Warren H. Manning, Robert S. Peabody

1904

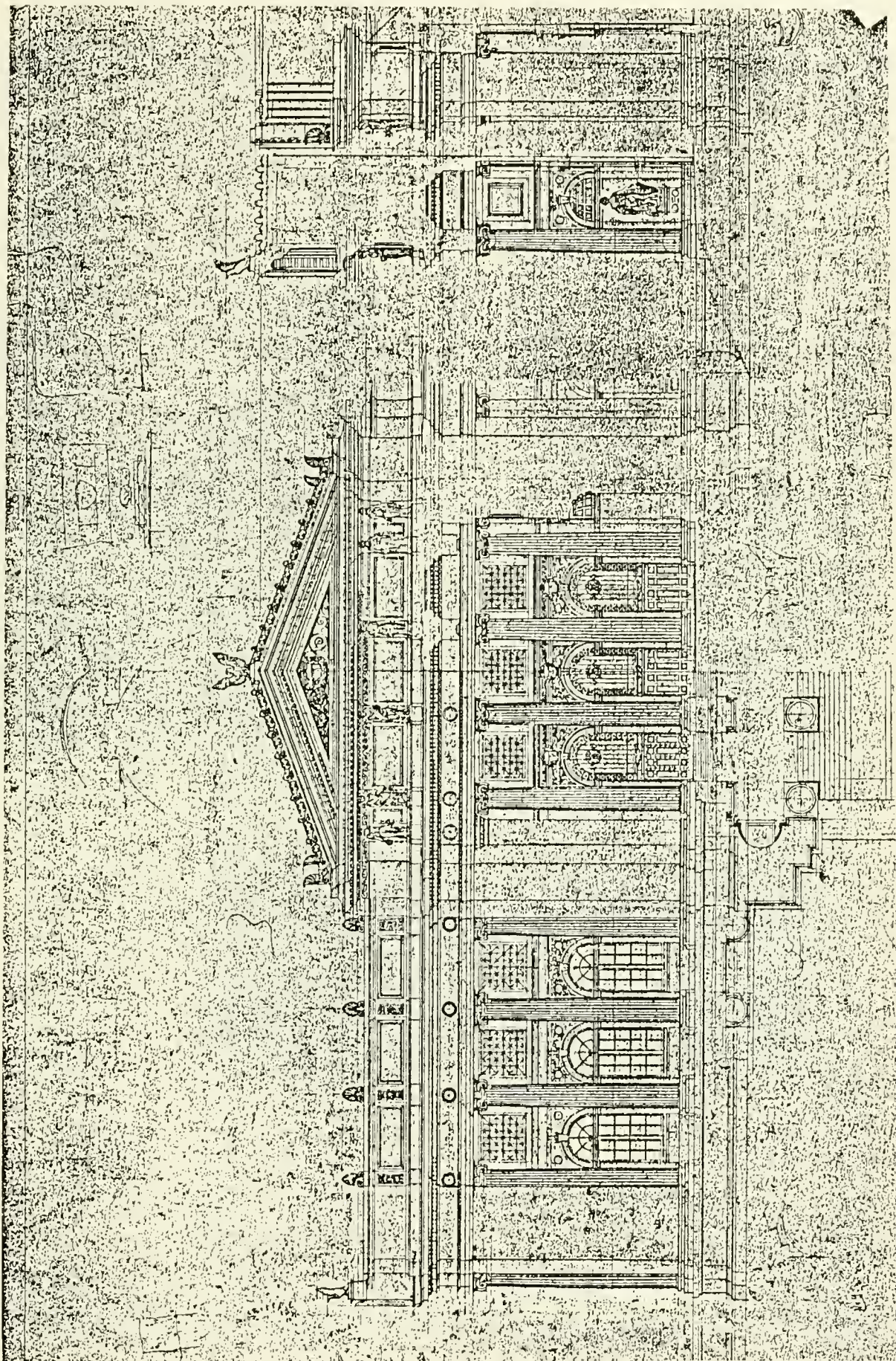
(68) Board of Design of Jamestown, Va. Tercentennial Exposition. Included are J. Knox Taylor, U.S. Treasury Architect and Robert S. Peabody, Custom House Tower Architect.

Photograph, Wheaton Holden.



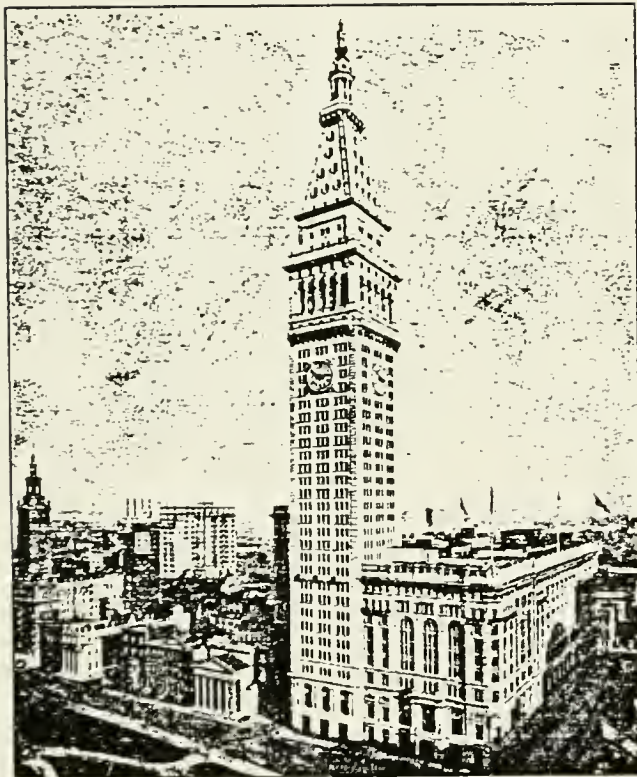
1904* (69) Perspective of horizontal extension with two bays. Folder 3, 26-2236.

Pencil Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.

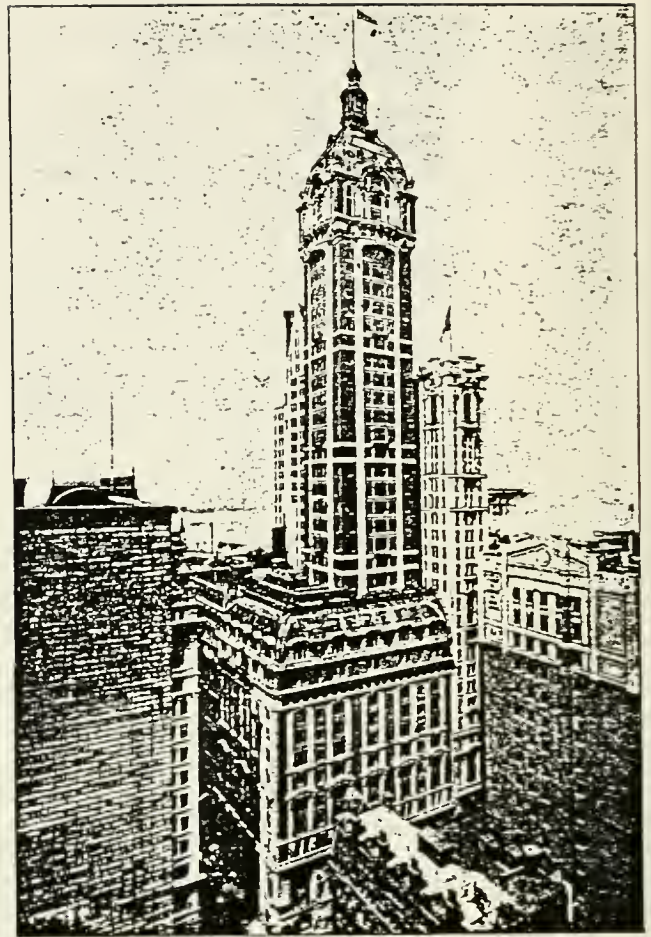


904* (70) Detail of central pavilion with ornaments. Folder 3, 26-2383.

Pencil Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.

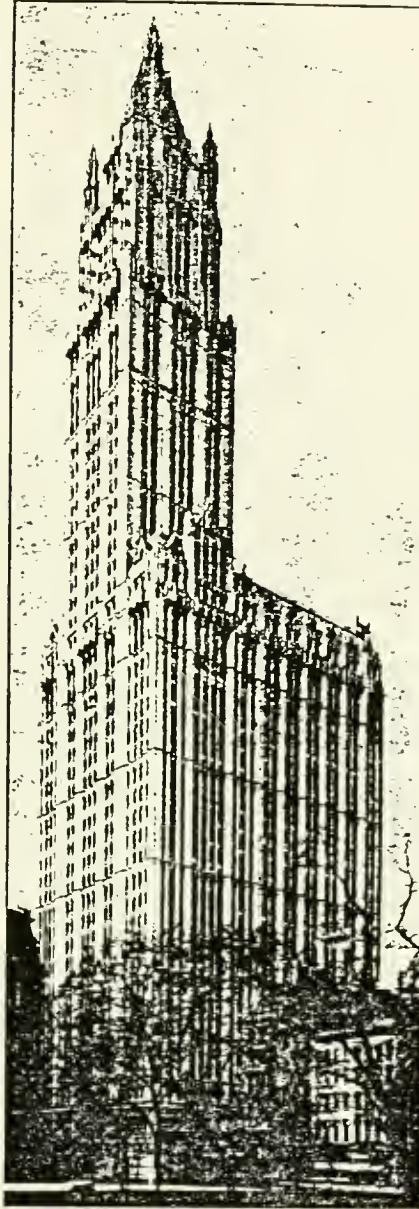


460 N. LeBrun and Sons, architects: © photograph by Irving Underhill



459 Ernest Flagg, architect: © photograph by Irving Underhill

(71a,b) Ernest Flagg, Singer Building (1906-8), New York City.
Napoleon LeBrun, Metropolitan Tower (1909), New York City.
From Hamlin, Pageant of America, p. 194.



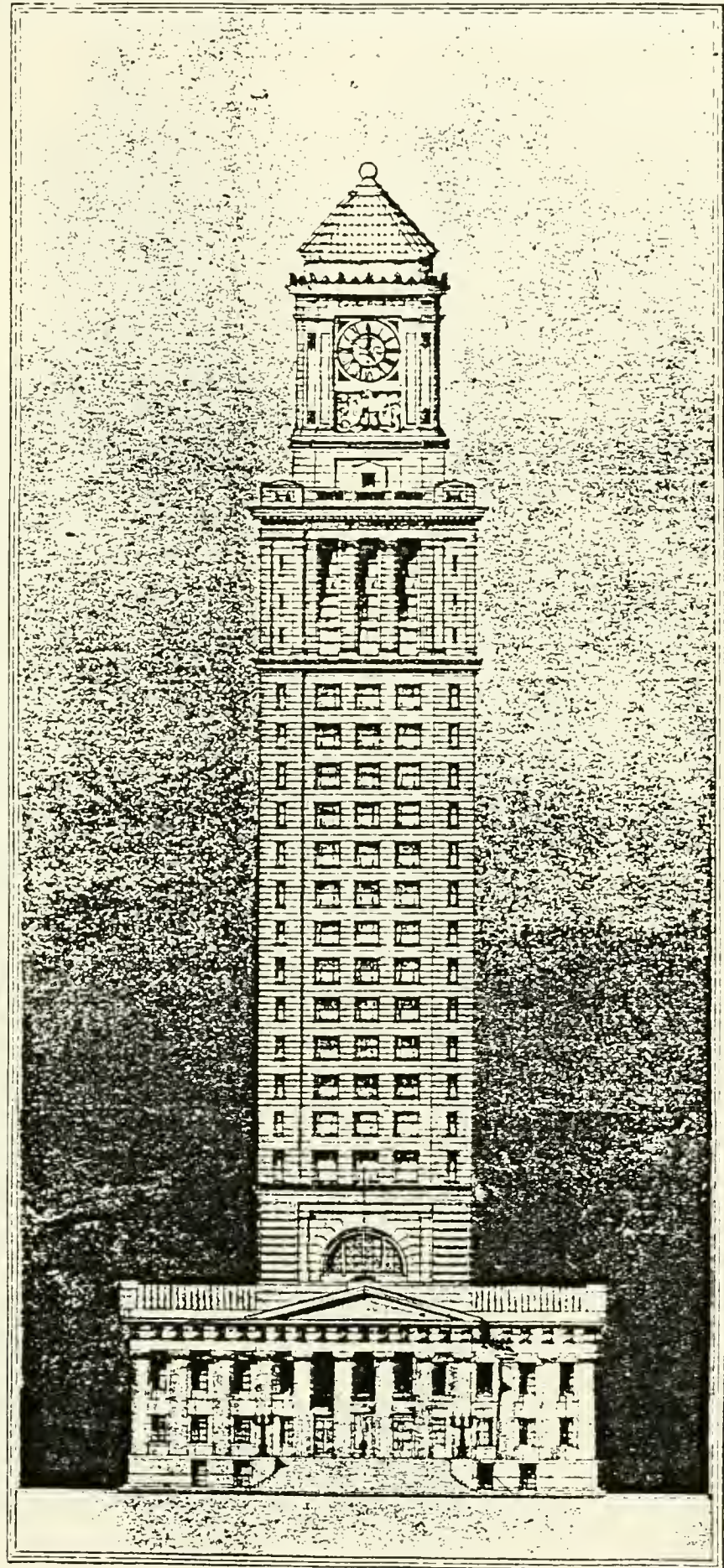
467 Cass Gilbert, architect; photograph
by Wurts Brothers

(72) Cass Gilbert, Woolworth Building (1911-13), New York City.
From Hamlin, Pageant of America, p. 196.

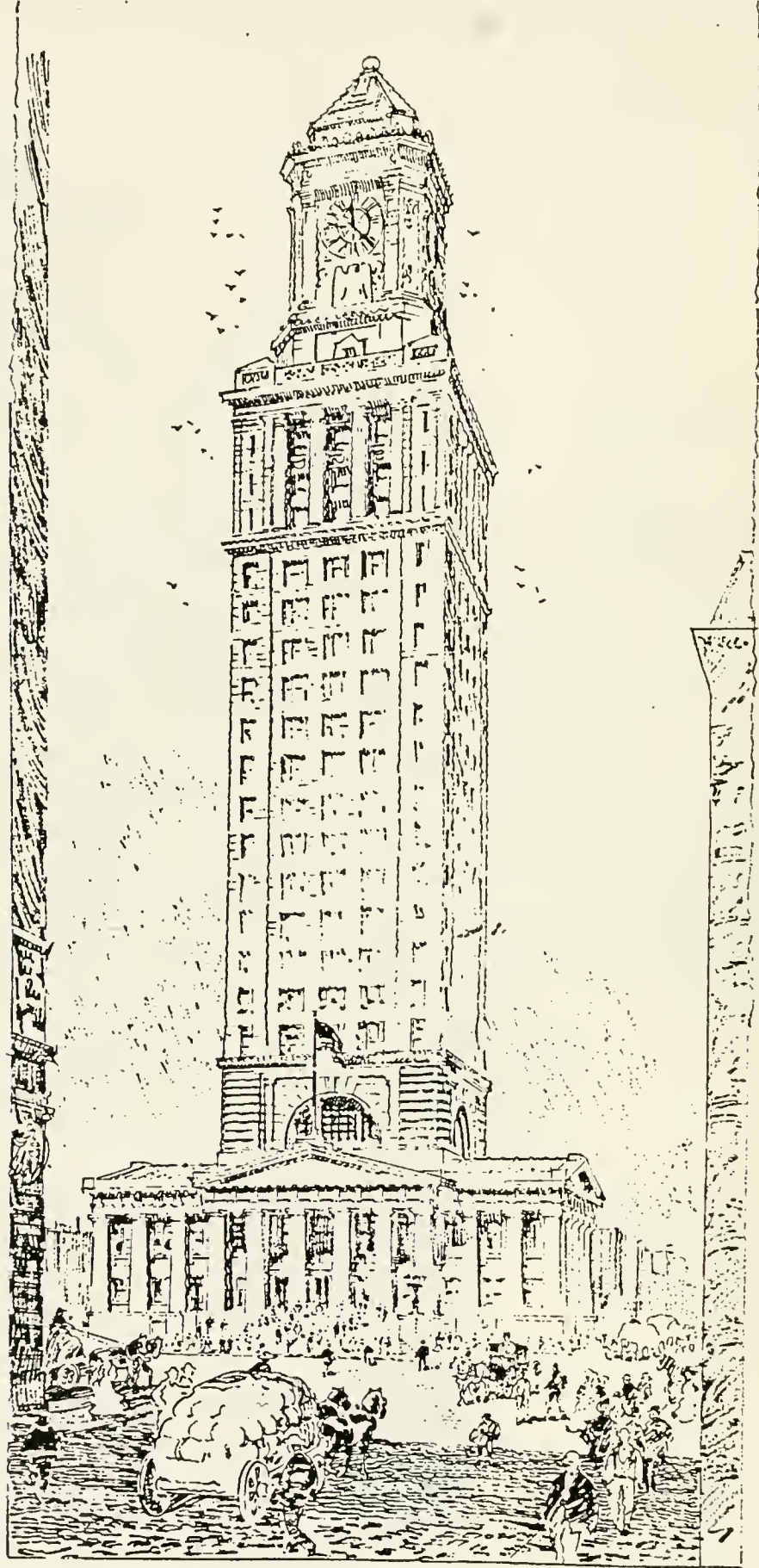


1911 (73) "Looking Into the Future -- A Glimpse of Boston's Waterfront a
It May Be a Few Years Hence".

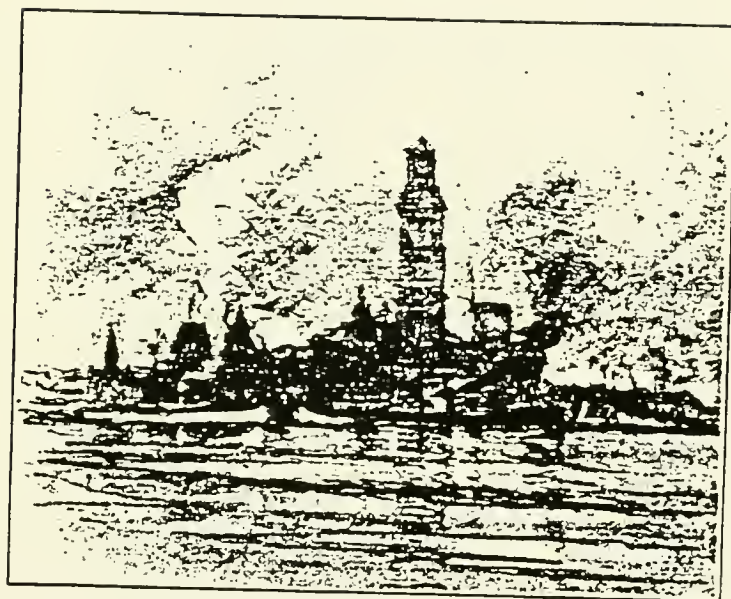
Sketch, Ruyl, Boston Herald, BPL Microtext.



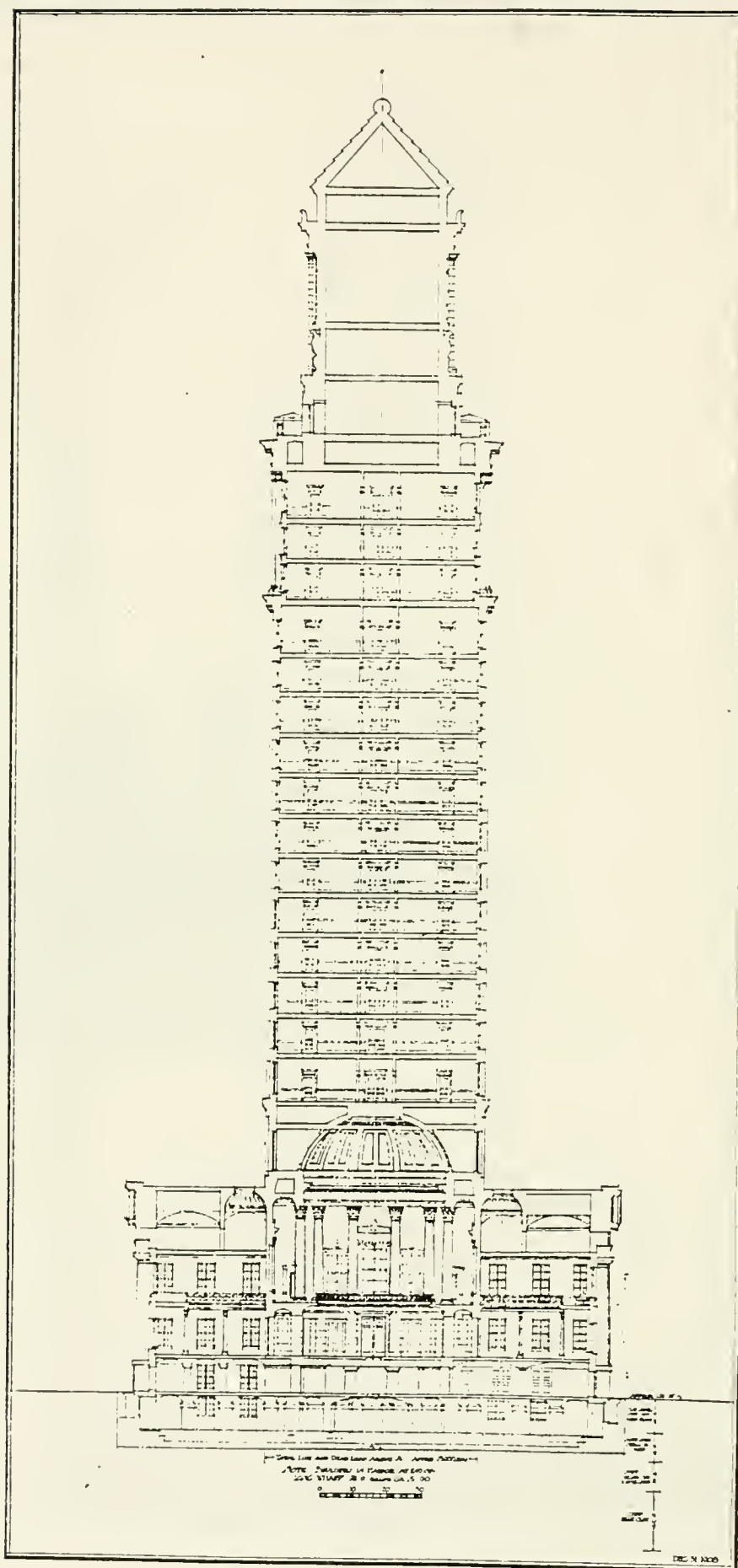
(74a) Pamphlet entitled: "Extension of U.S. Custom House, Boston: Reproductions of Architect's Drawings" (consisting of five pages, 12" x 6"). Front elevation.



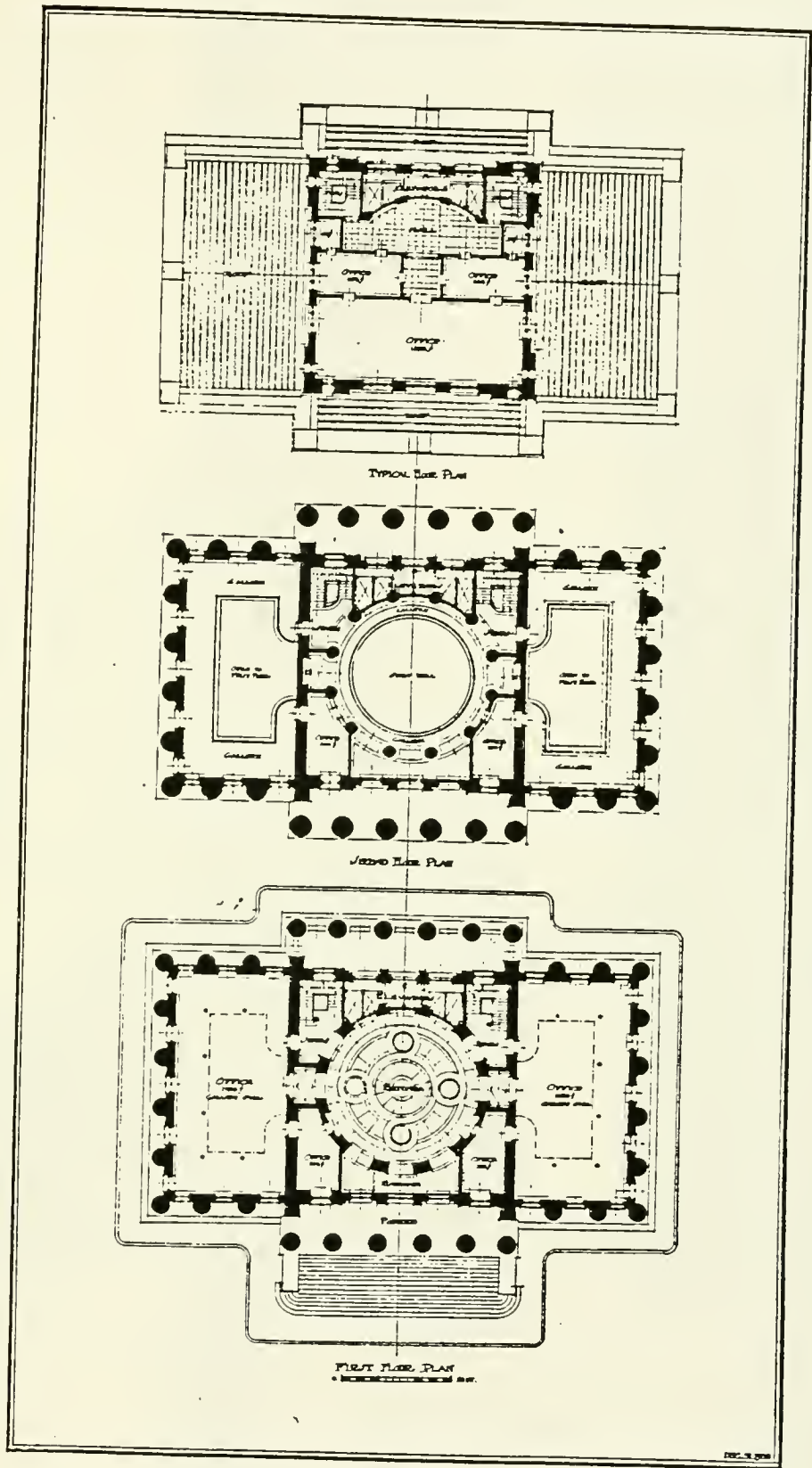
1908 (74b) Pamphlet entitled: "Extension of U.S. Custom House, Boston: Reproductions of Architect's Drawings" (consisting of five pages, 12" x 6"). Perspective view.



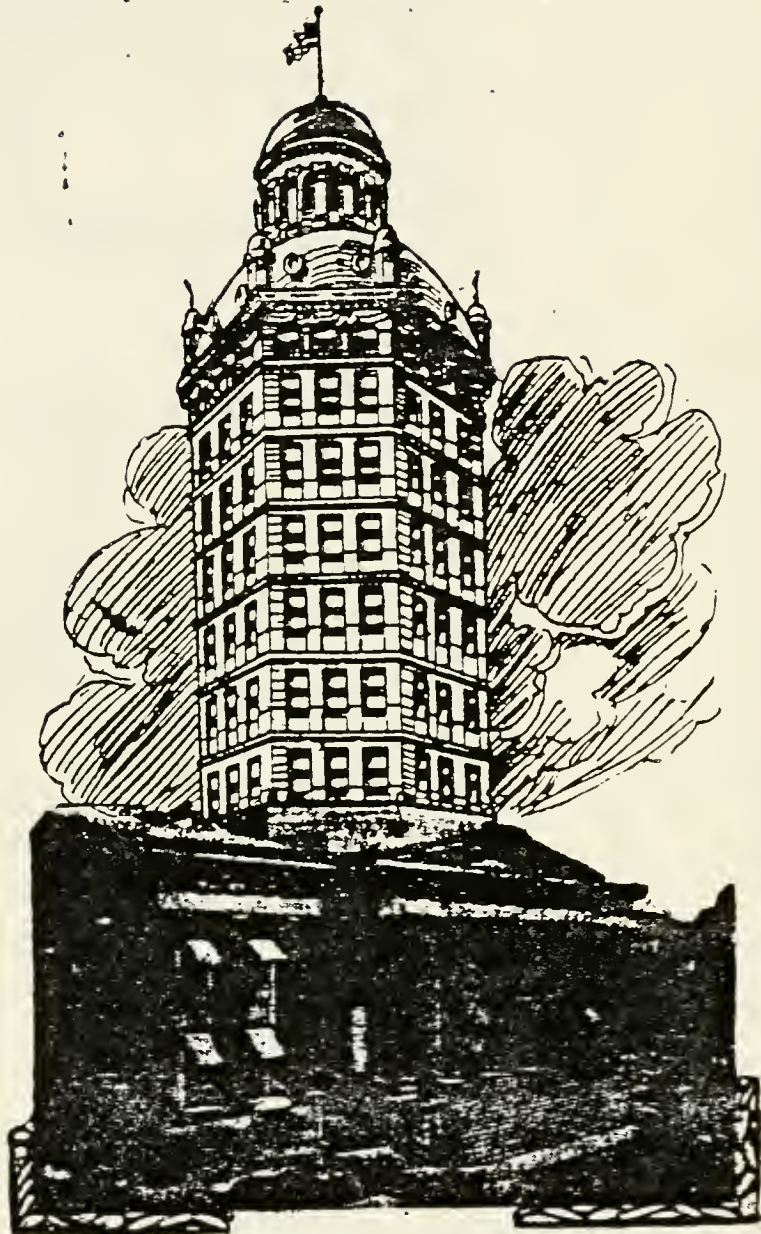
1908 (74c) Pamphlet entitled: "Extension of U.S. Custom House, Boston: Reproductions of Architect's Drawings" (consisting of five pages, 12" x 6"). View from harbor dated December 26, 1908.



1908 (74d) Pamphlet entitled: "Extension of U.S. Custom House, Boston: Reproductions of Architect's Drawings" (consisting of five pages, 12" x 6"). Cross Section dated December 31, 1908



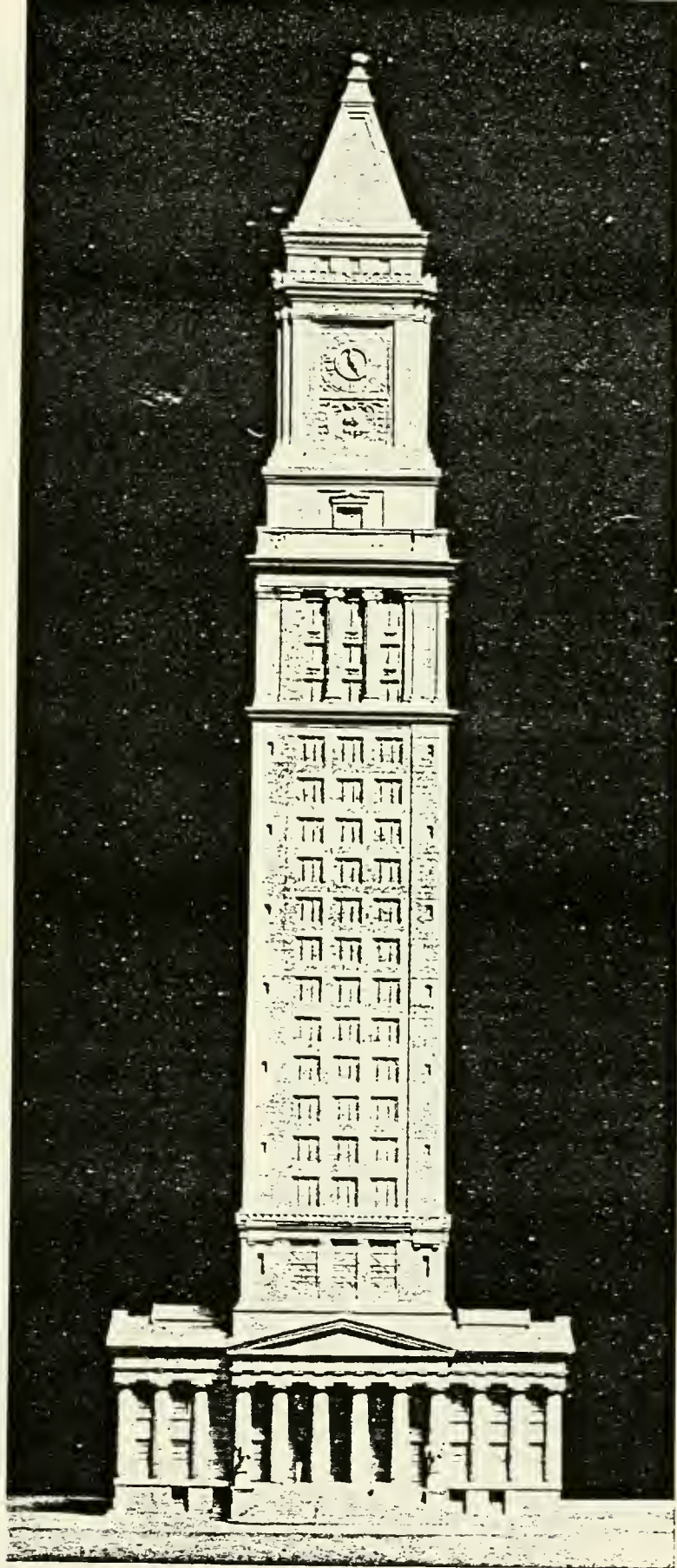
1908 (74e) Pamphlet entitled: "Extension of U.S. Custom House, Boston: Reproductions of Architect's Drawings" (consisting of five pages, 12" x 6") First, second and typical floor plans dated December 31, 1908.



Half-tone of present Custom House and sketch of proposed tower, showing how the building would appear architecturally as a Boston landmark.

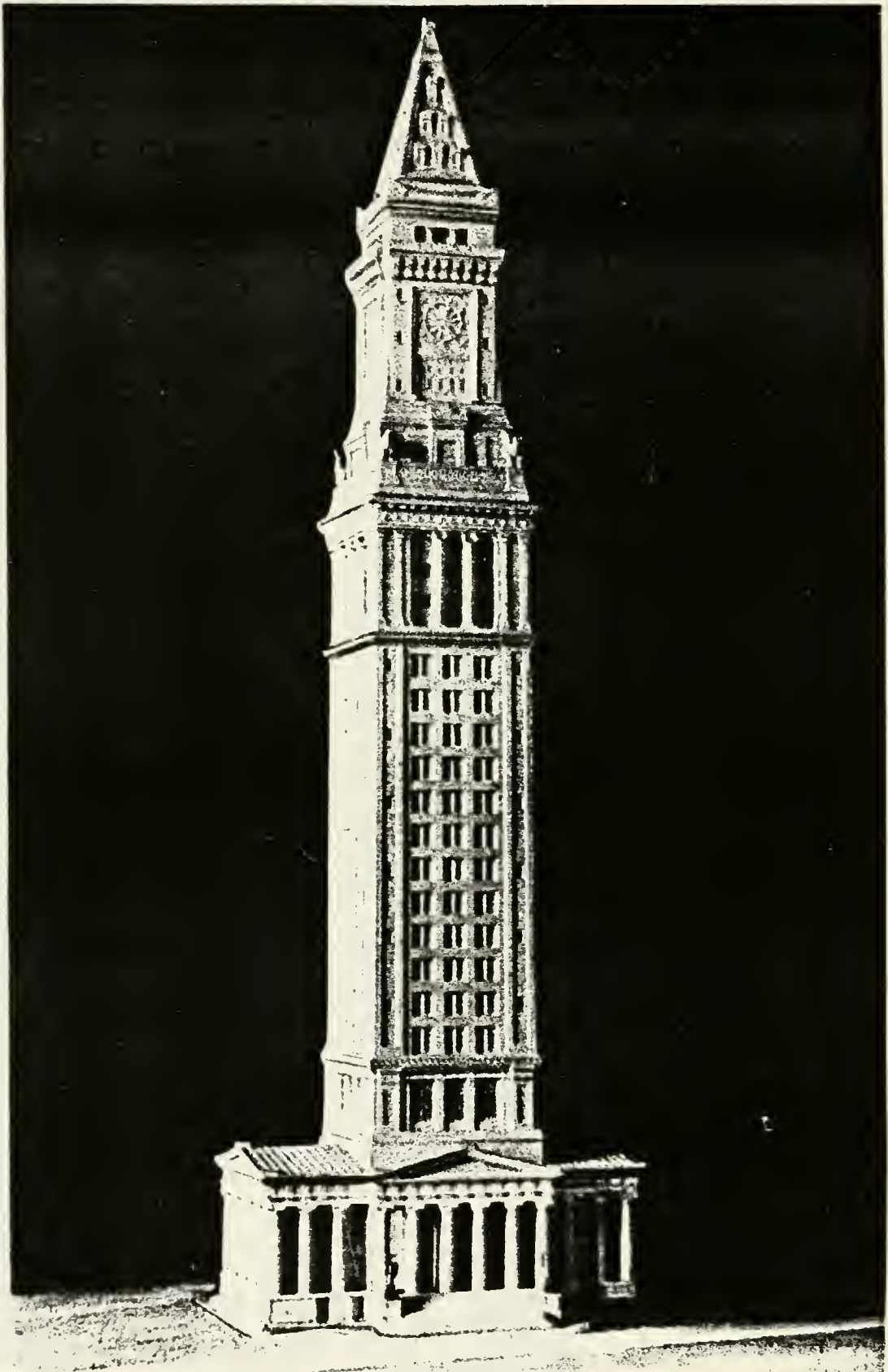
1909 (75) Octagonal Custom House Tower not built.

Sketch & half-tone, Boston Sunday Post, BPL Microtext.



U. S. CUSTOM'S HOUSE, BOSTON, MASS.
Alterations to Existing Building
Peabody & Stearns, Architects

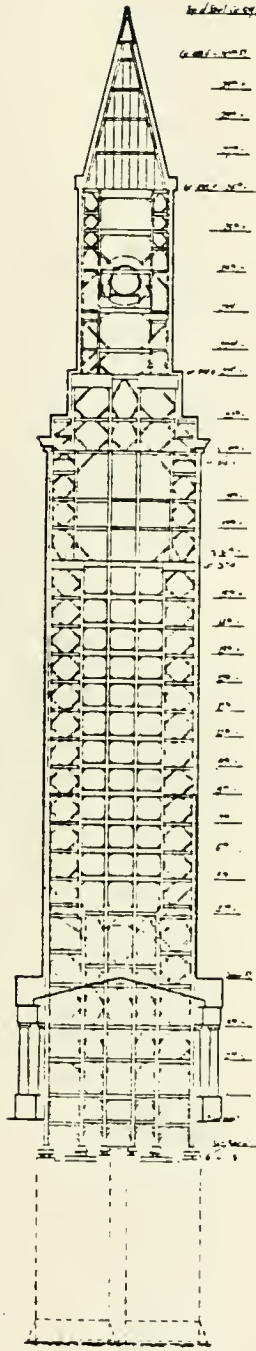
HEIGHT 495 FEET 30 STORIES



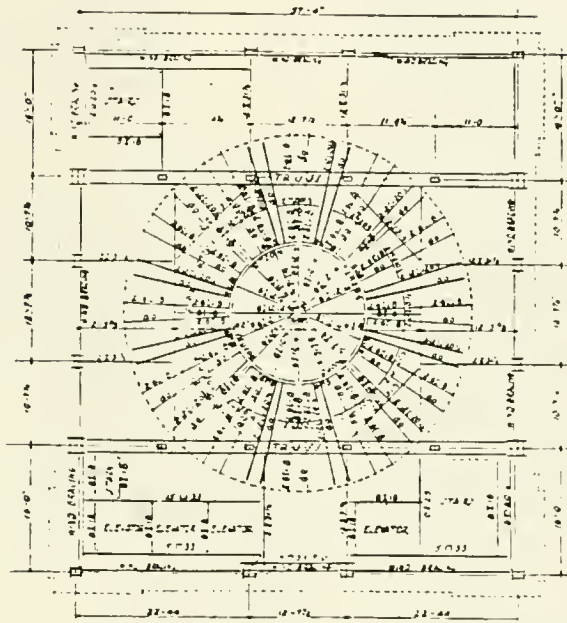
PEABODY & STEARNS, ARCHITECTS NORCROSS BRO'S. CONSTR'N ENGINEERS
71542 CUSTOM HOUSE TOWER, BOSTON, MASS

1913 (77) Custom House Tower, model of final version.

Model, Boston Architectural Club Yearbook, BPL, F.A.

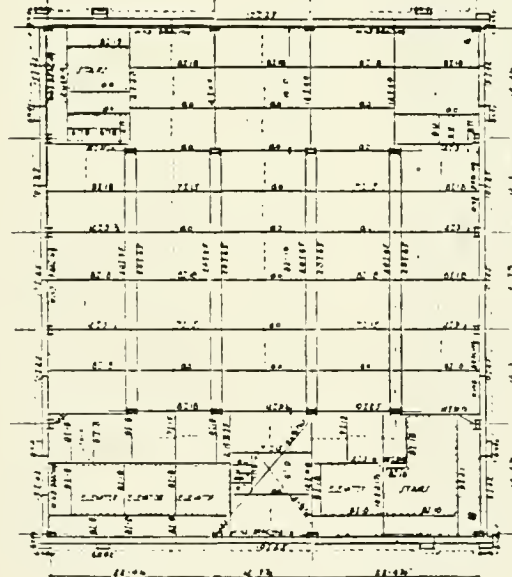


Wind Bracing at North and South Elevations

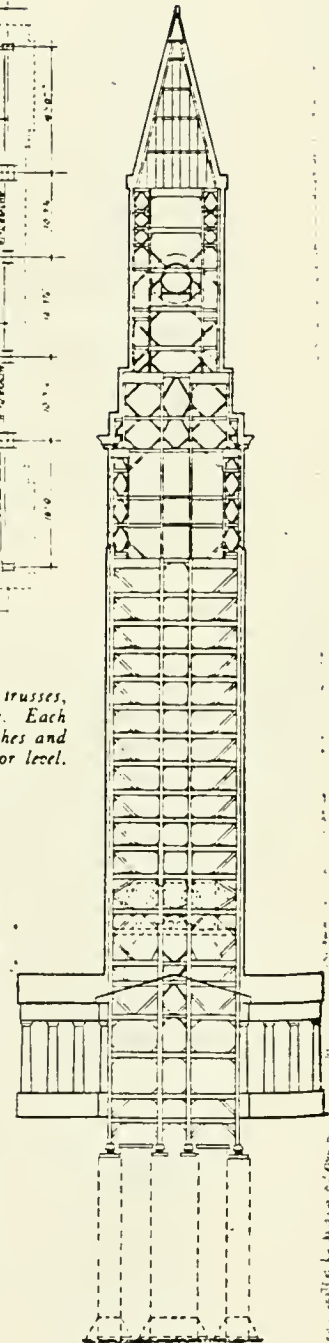


Framing Plan at Fifth Floor Level Showing Details of Dome Framing

The interior columns above the fifth floor are supported by two trusses, a detail drawing of which is reproduced on the opposite page. Each truss carries four columns and has a span of 57 feet, 4 inches and a height of about 25 feet, its top chord placed at the fifth-floor level.



Steel Framing for Typical Tower Floors

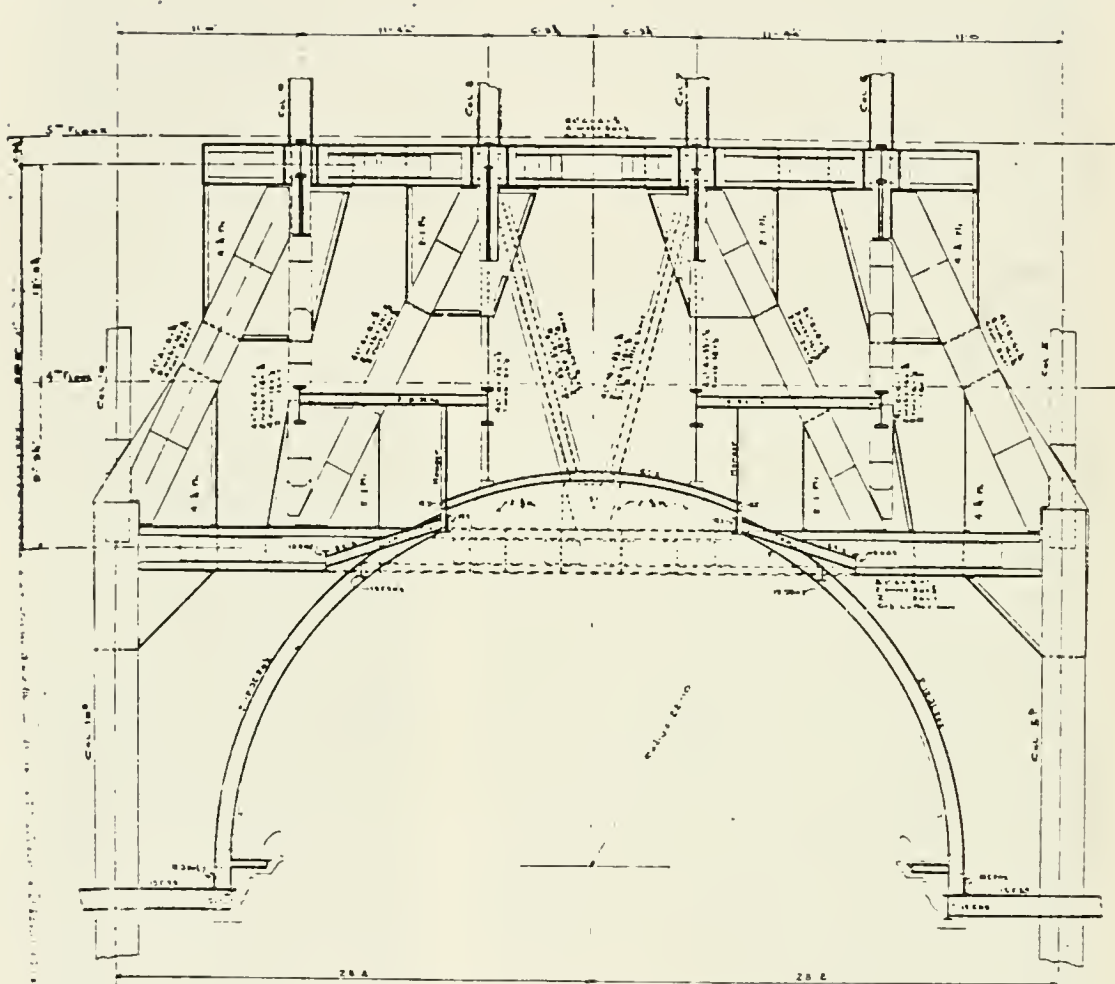


Wind Bracing on East and West Elevations

UNITED STATES CUSTOM HOUSE, BOSTON, MASS.

PEABODY & STEARNS, ARCHITECTS

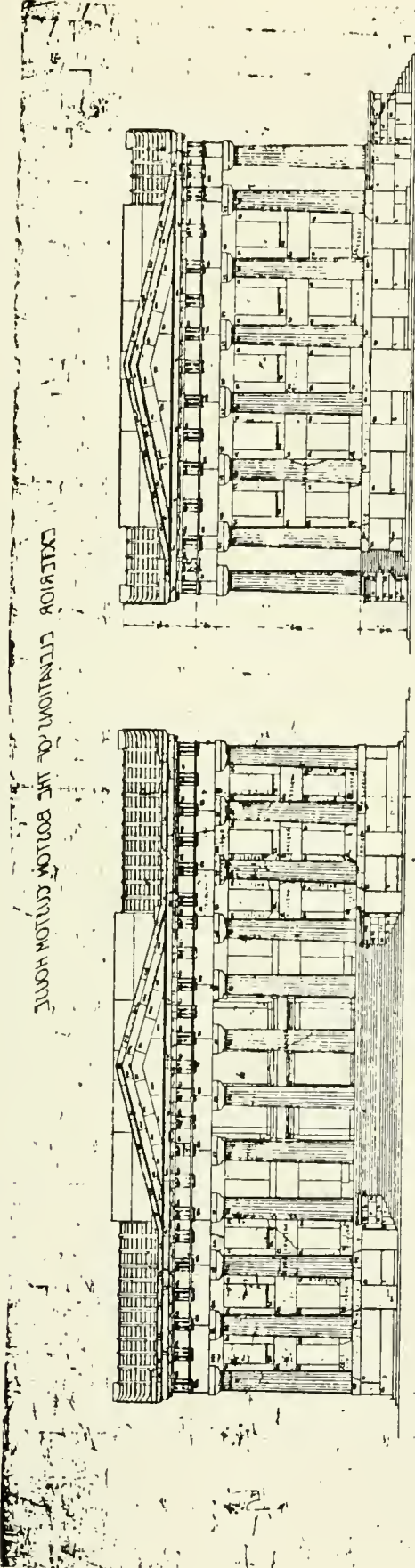
PURDY & HENDERSON, CONSULTING ENGINEERS



Detail of Trusses over Rotunda Dome Supporting Interior Columns
 United States Custom House, Boston, Mass.

Pembrey & Sturges, Architects

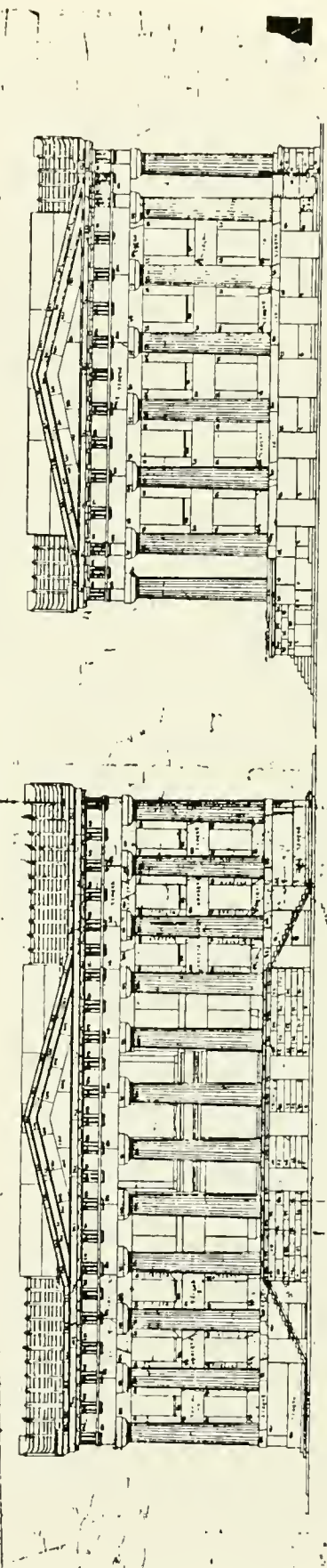
Purdy & Henderson, Consulting Engineers



WEST ELEVATION

EAST ELEVATION

REMARKS: THE PORTICO IS TO BE CONSTRUCTED OF CAST IRON AND THE BUILDING IS TO BE CONSTRUCTED OF BRICK AND STONE. THE PORTICO IS TO BE CONSTRUCTED OF CAST IRON AND THE BUILDING IS TO BE CONSTRUCTED OF BRICK AND STONE. THE PORTICO IS TO BE CONSTRUCTED OF CAST IRON AND THE BUILDING IS TO BE CONSTRUCTED OF BRICK AND STONE.



WEST ELEVATION

EAST ELEVATION

801
 SCAM NOTED
 ON 2/1/18
 [Handwritten notes]

Classe	Quantité	Description	Classe	Quantité	Description	Classe	Quantité	Description
100	100	100	100	100	100	100	100	100
101	101	101	101	101	101	101	101	101
102	102	102	102	102	102	102	102	102
103	103	103	103	103	103	103	103	103
104	104	104	104	104	104	104	104	104
105	105	105	105	105	105	105	105	105
106	106	106	106	106	106	106	106	106
107	107	107	107	107	107	107	107	107
108	108	108	108	108	108	108	108	108
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115	115	115	115	115	115	115	115	115
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120	120	120	120	120	120	120	120	120
121	121	121	121	121	121	121	121	121
122	122	122	122	122	122	122	122	122
123	123	123	123	123	123	123	123	123
124	124	124	124	124	124	124	124	124
125	125	125	125	125	125	125	125	125

1911-12 (81) Schedule of broken stones, Folder 3, 199.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



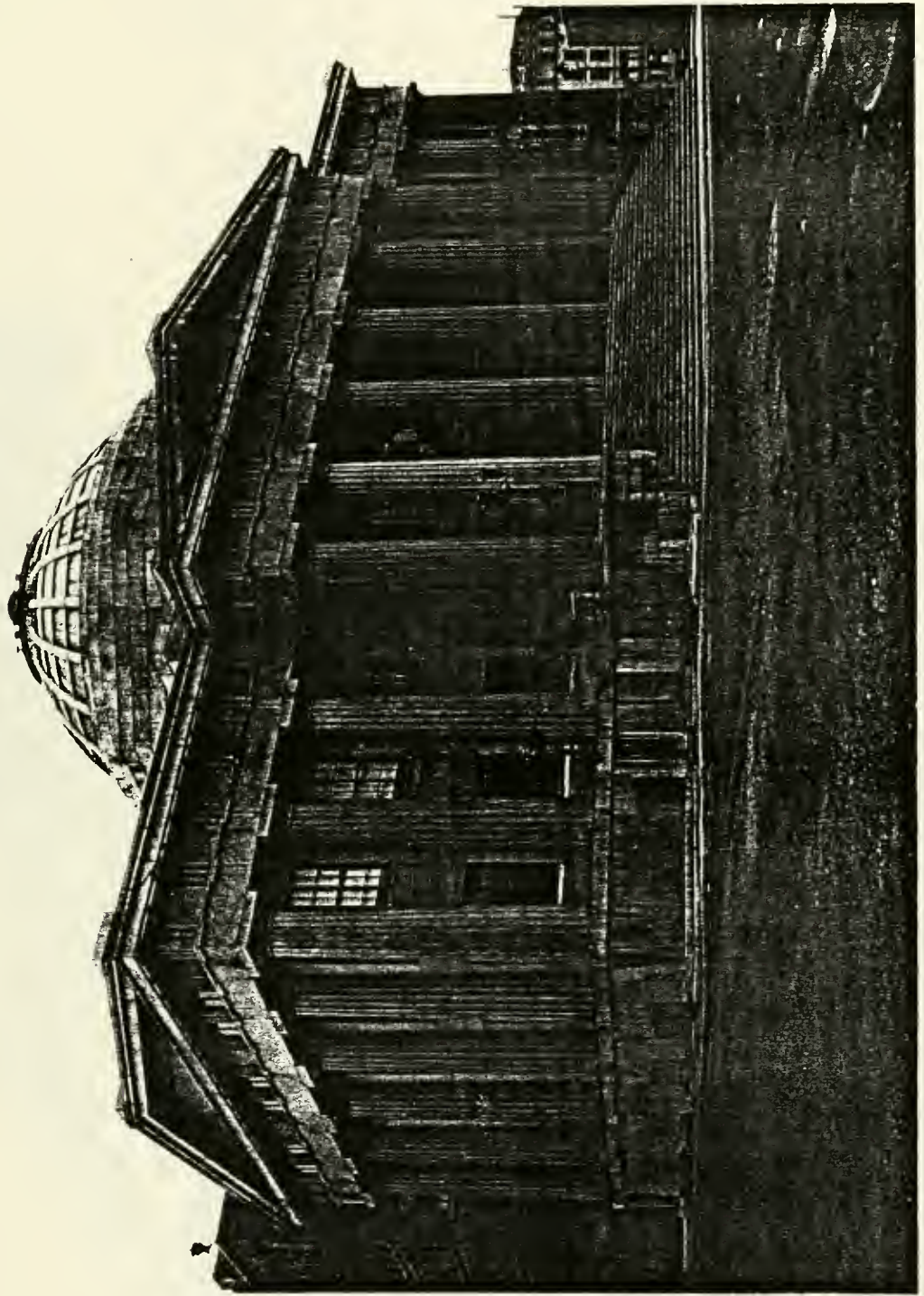
1982 (82) Colonnade at Franklin Park Zoo entrance.

Photograph, R. Heath.

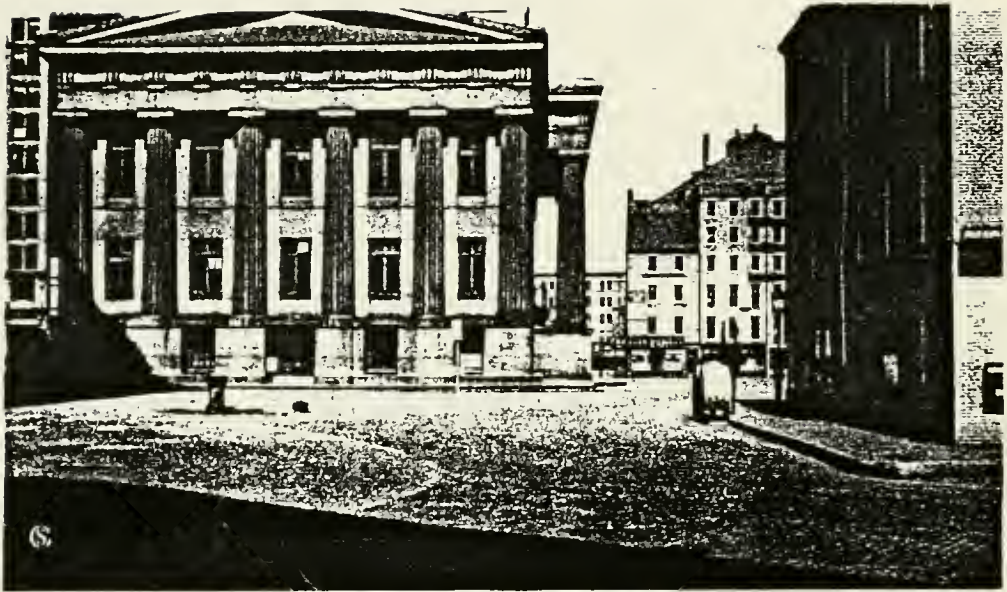


1982 (83) Peabody Circle with Colonnade in background.

Photograph, R. Heath.

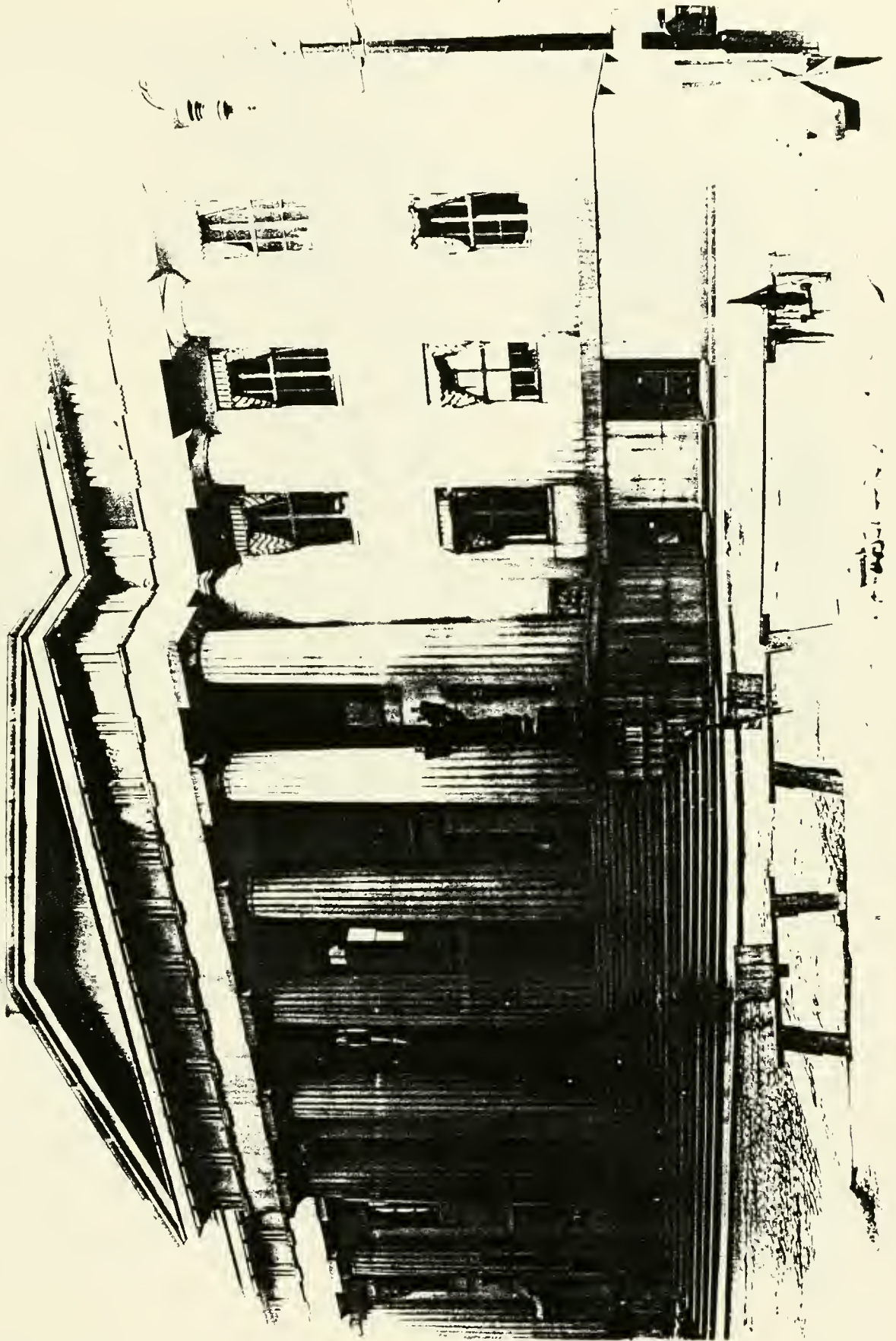


1890* (84) Custom House (1837), west front with basement shutters closed.
Photograph, SPNEA.

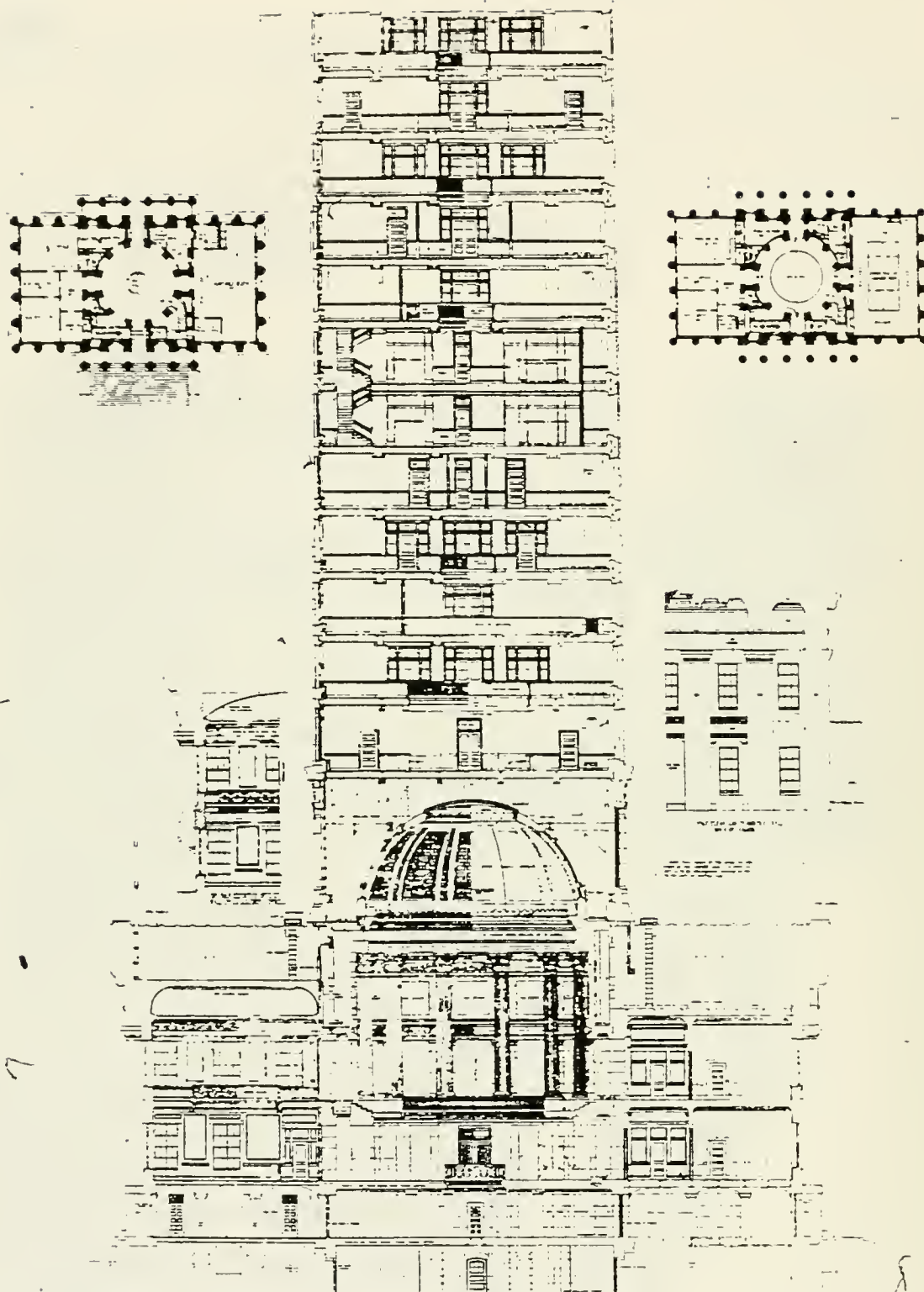


1915* (85) Custom House, south gable end after tower was added showing casement windows with transom and blind east portico.

Photograph, Samuel Chamberlain, SPNEA.



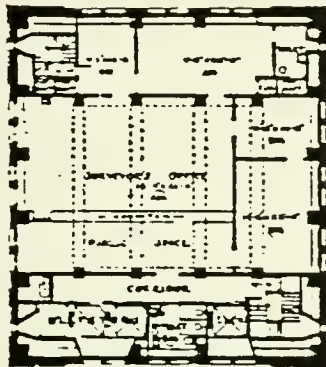
1902* (86) Custom House (1837), west front with doors into basement.
Photograph, SPNEA.



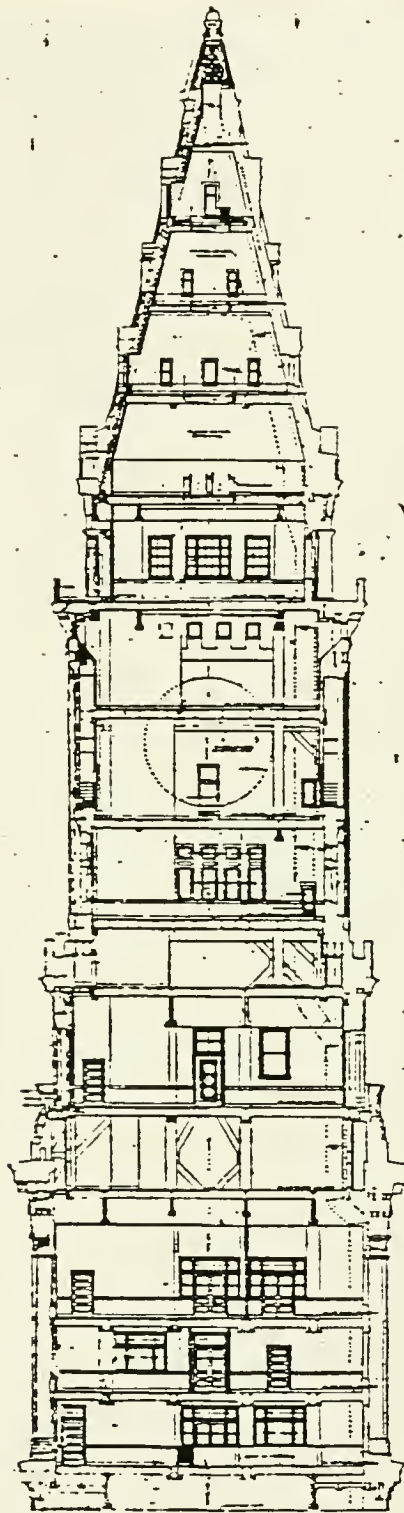
SECTION OF LOWER HALF OF TOWER

1915* (87) Custom House Tower, section of lower and upper half, four plans and photograph of Custom House (1837) before and after tower. (a)

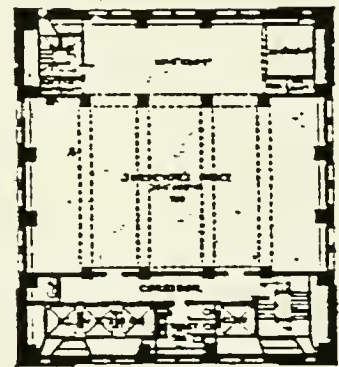
Drawing and Photograph, Peabody and Stearns, "Extension to U.S. Custom House, Boston", BPL, Microtext.



SIXTH FLOOR PLAN
U. S. CUSTOMS



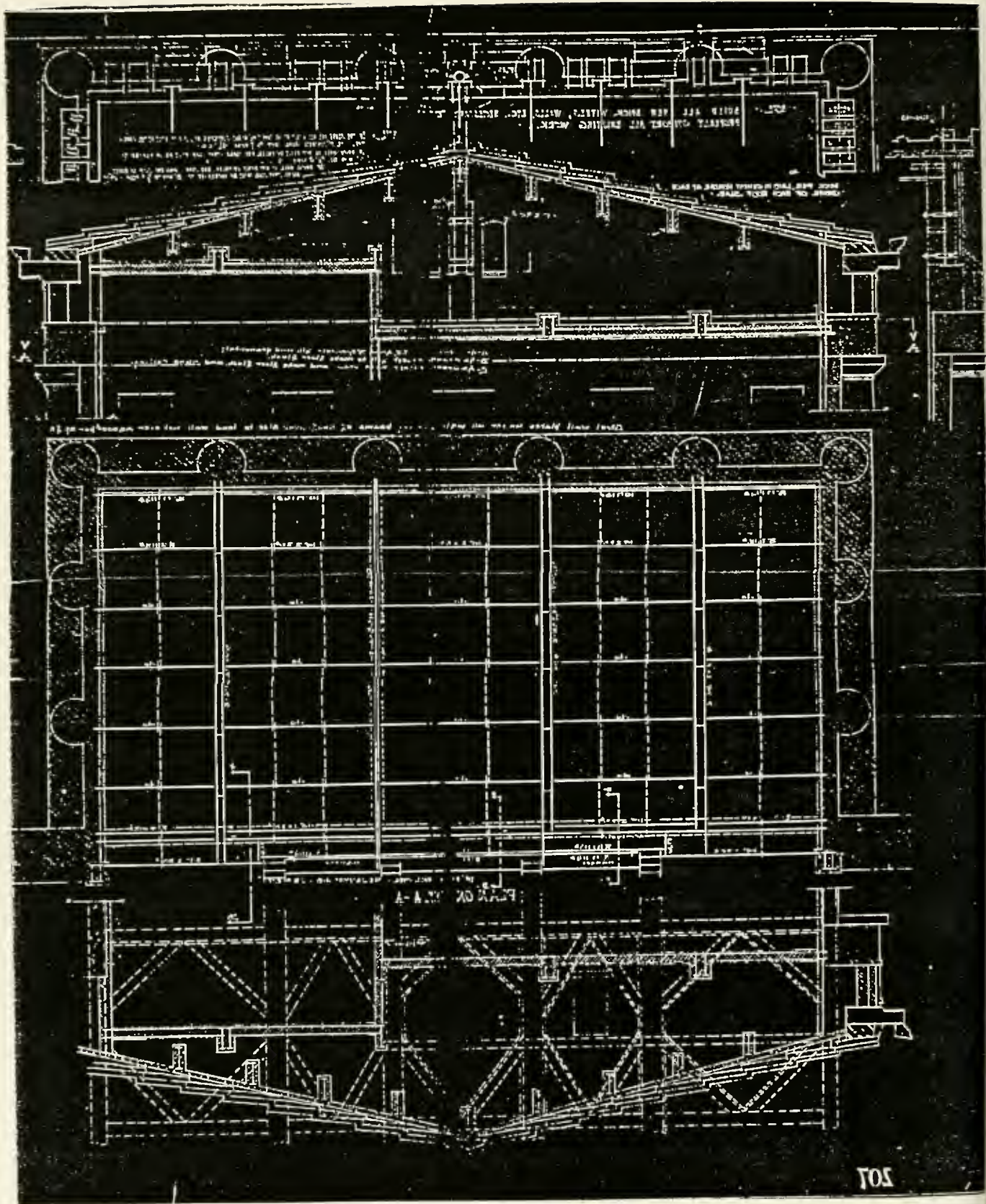
SECTION OF UPPER HALF OF TOWER



SEVENTH FLOOR PLAN
U. S. CUSTOMS

1915* (88) Custom House Tower, section of lower and upper half, four plans, and photograph of Custom House (1837) before and after tower. (b)

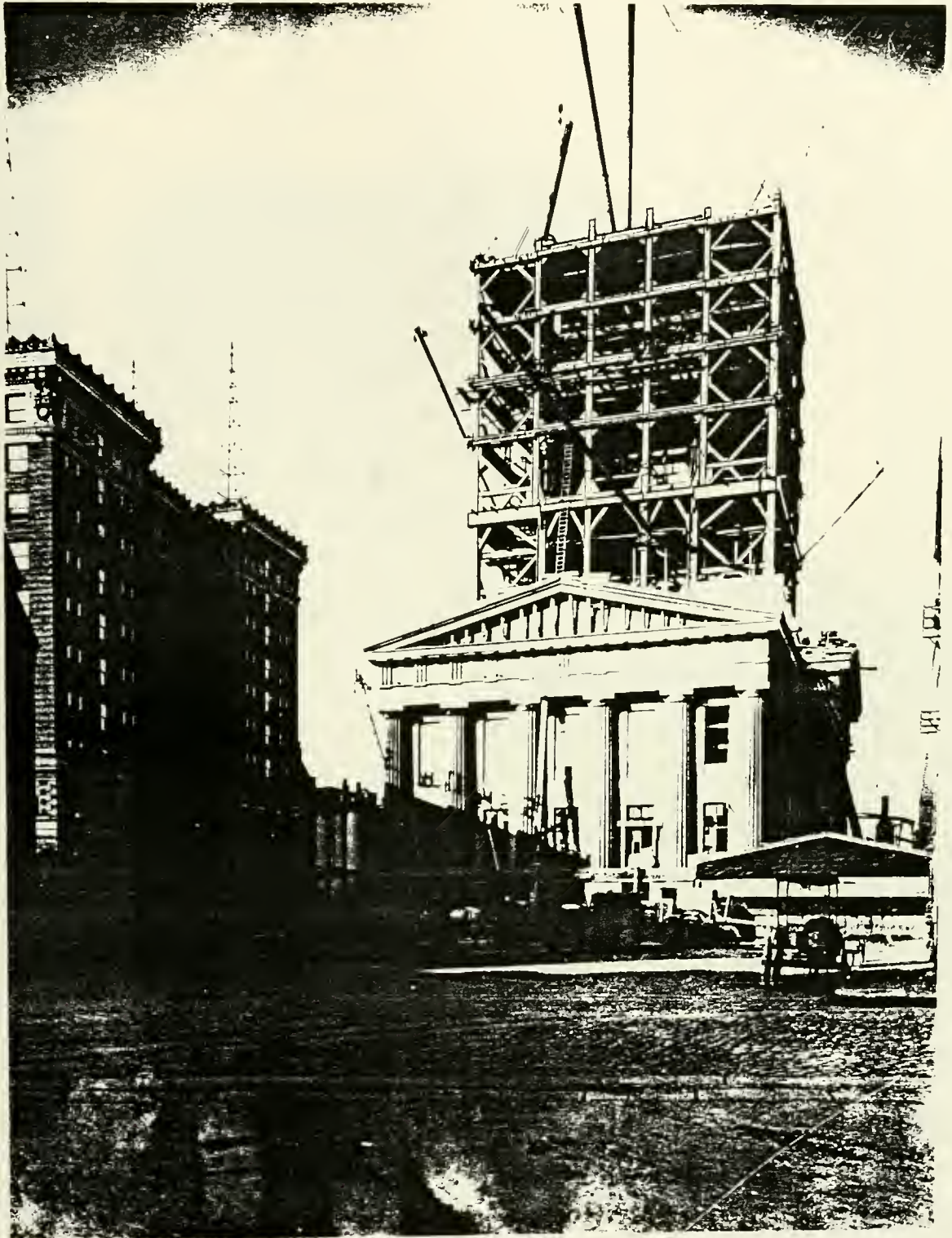
Drawing and Photograph, Peabody and Stearns, "Extension to U.S. Custom House, Boston", BPL, Microtext.



1913

(89) North wing plan for completing third story and roof.
Folder 4, 207.

Drawing, U.S. Archives, Washington, D.C., Cartographic and
Architectural Division.



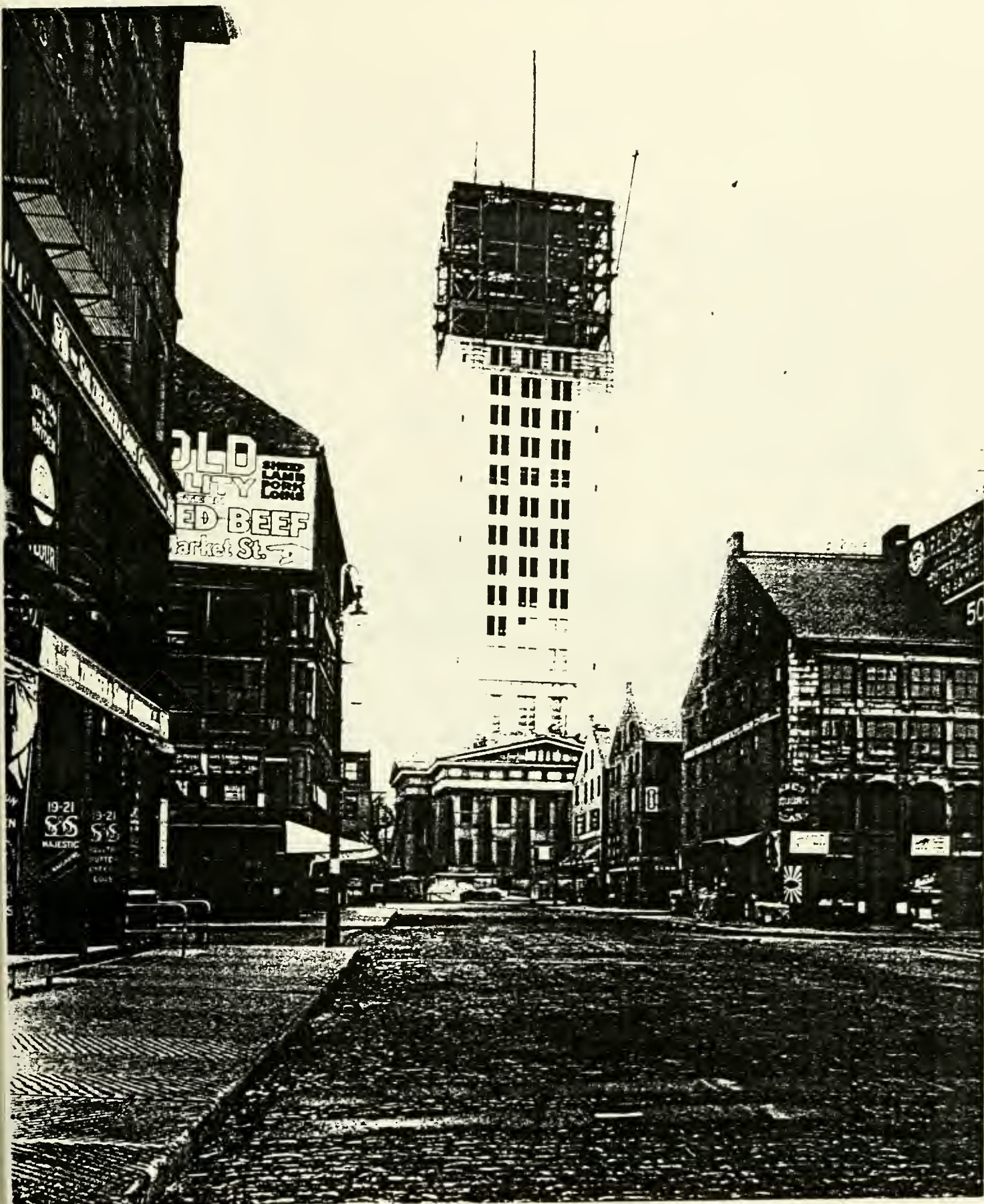
1913 (90) Custom House Tower under construction, eight floors framed, from south. Windows are removed and decapitated columns are grouped at left.

Photograph, SPNEA, BPL, Boston Picture File.



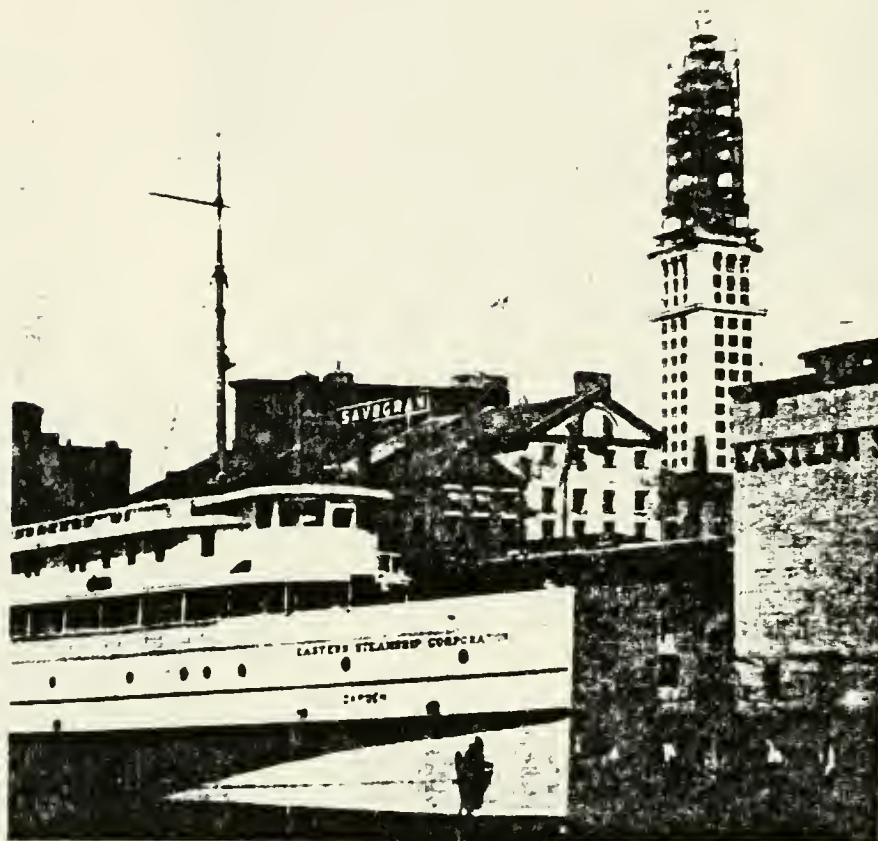
1913 (91) Custom House Tower under construction, fourteen floors framed from south, with columns at lower left.

Photograph, SPNEA.



1913 (92) Custom House Tower under construction, twenty floors framed, from Commercial Street.

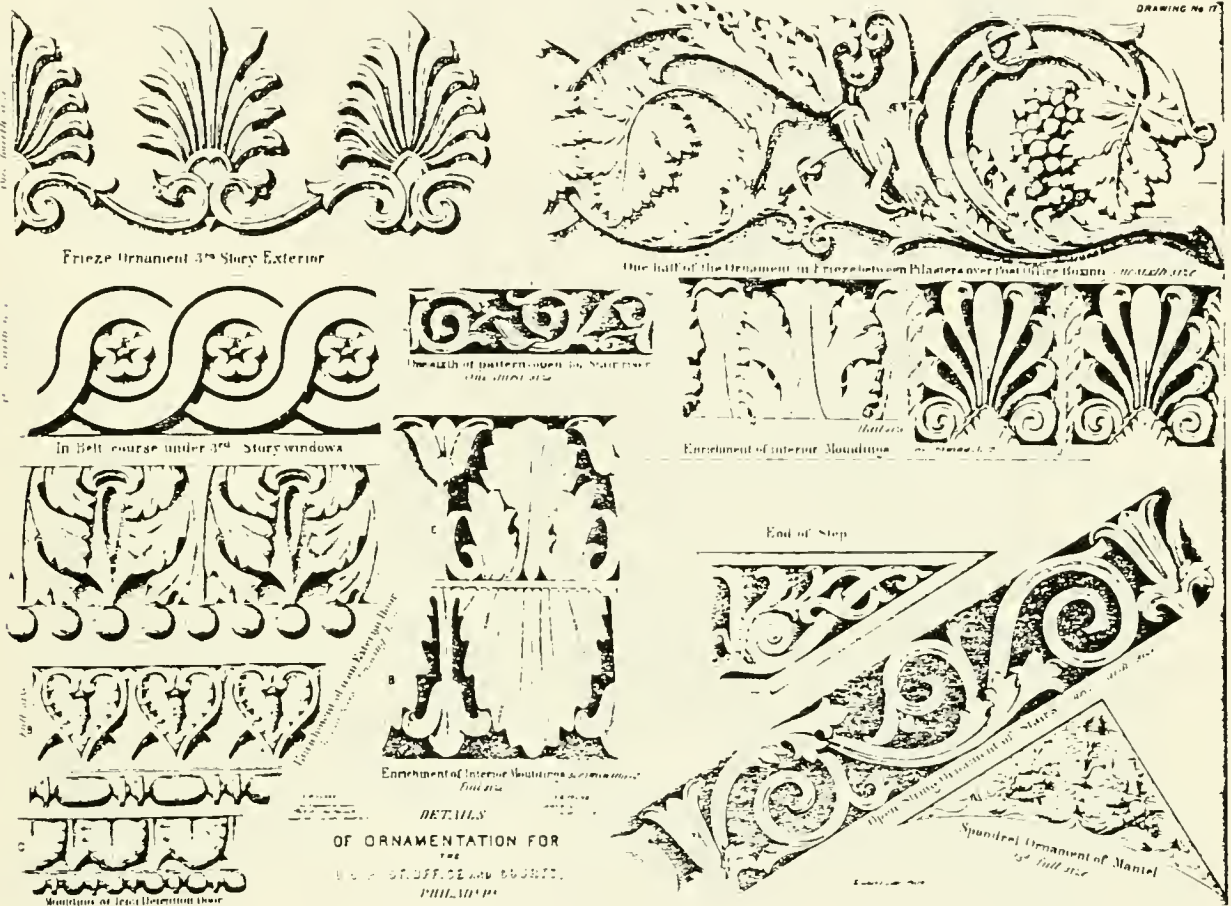
Photograph, George M. Cushing, SPNEA.

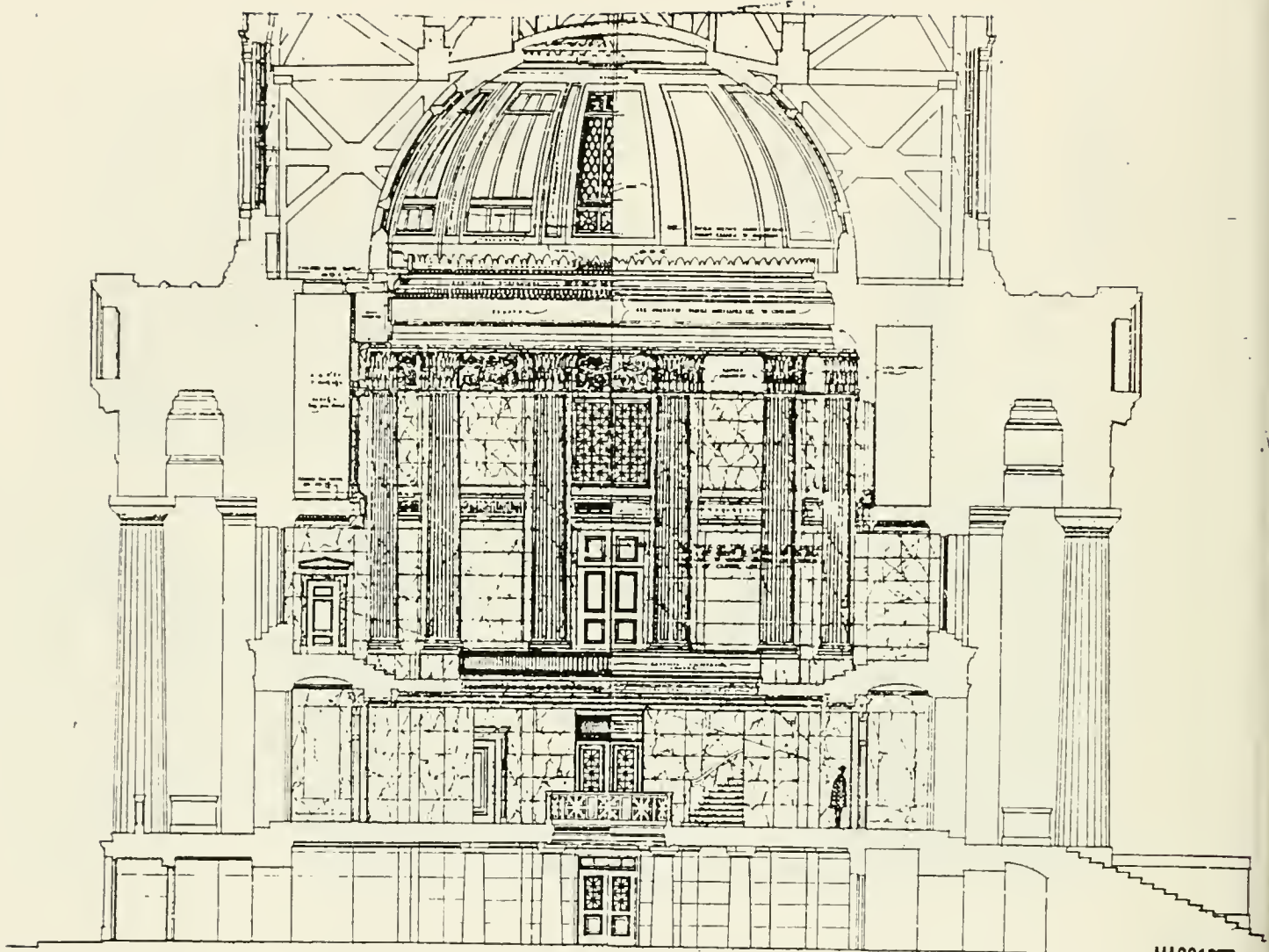


The unfinished Custom House Tower dates this photograph as taken in 1913. The India Wharf building in the middle background was Charles Bulfinch's sole commercial design. The steamship Camden was the second in a series of direct-turbine drive ships, leading to the construction of the ill-fated Lusitania and her sister ship, the Mauretania. (Photograph from R. Loren Graham.)

1913 (93) Custom House Tower under construction showing completed frame with facing up to 20th floor, from waterfront.

Photograph, BPL, Boston Picture File.





TRANSVERSE SECTION
LOOKING SOUTH

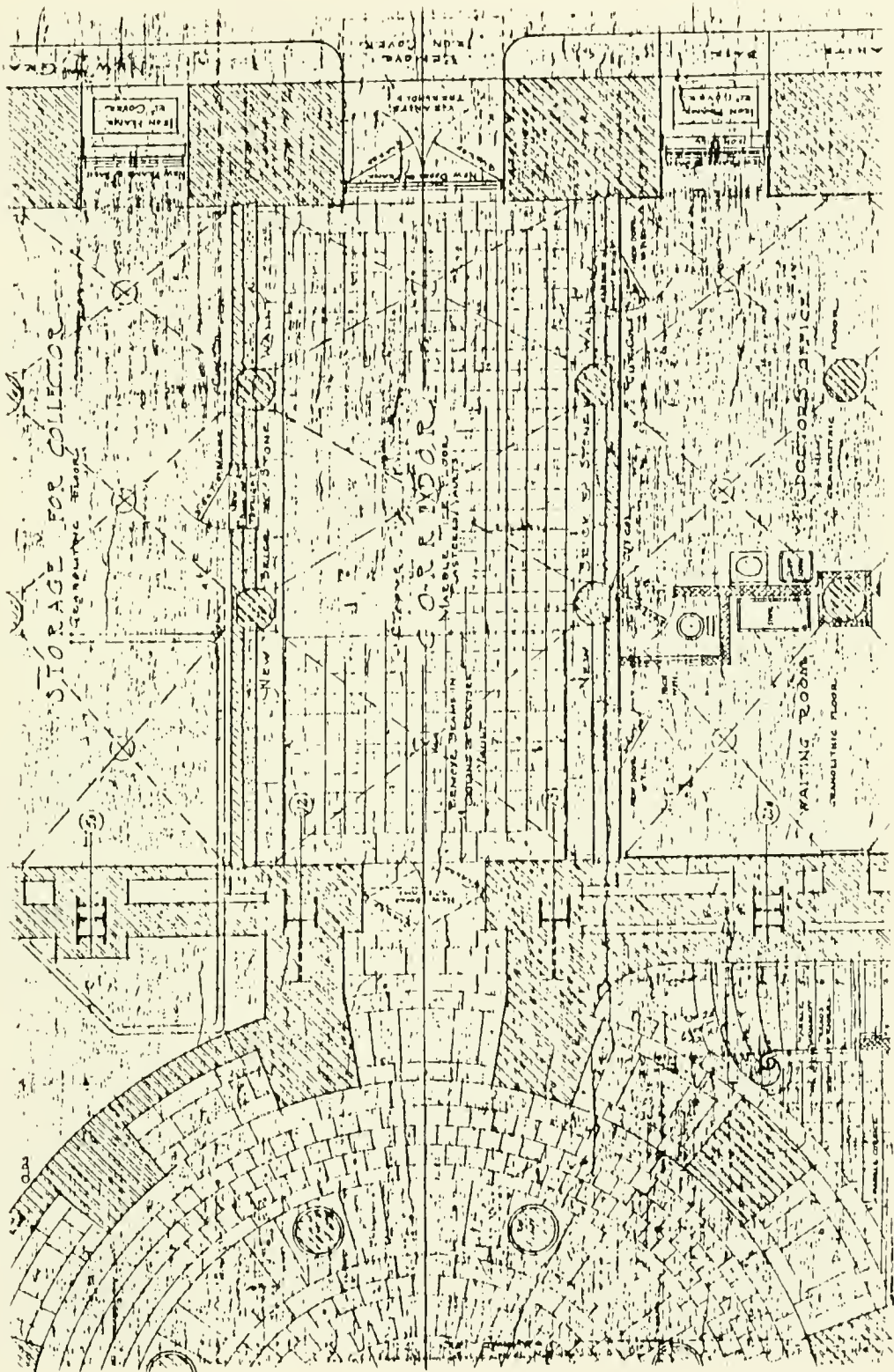
MA0012ZZ

REVISED ARRANGEMENT OF THE ROUND
EXTENSION U.S. CUSTOM HOUSE
BOSTON
PEABODY AND STEARNS ARCHT.
SCALE 1/4" = 1'-0" SEE NOTE
MAY 1911
APRIL 11 1911

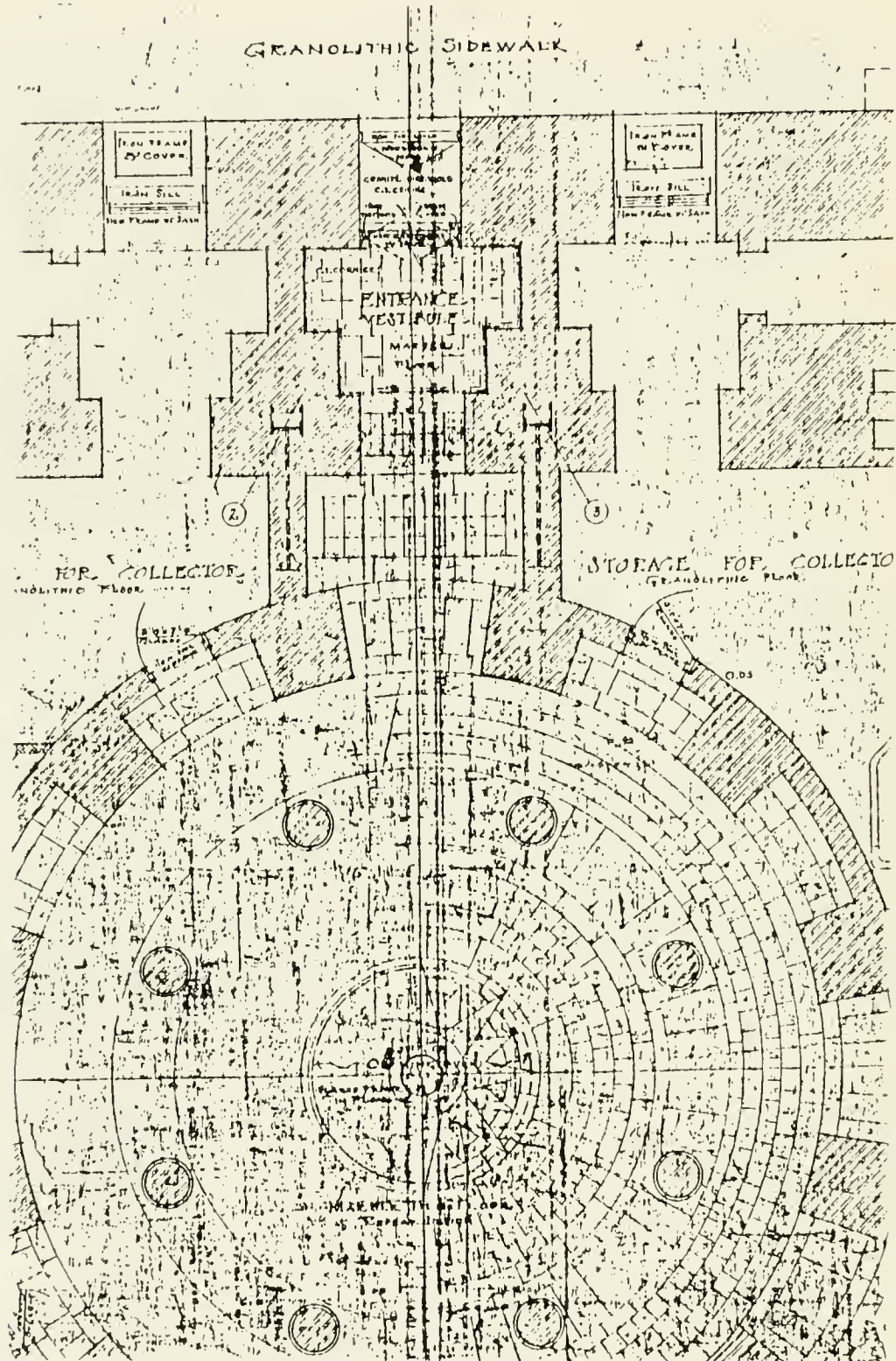
APPROVED JUN 24 1911

Peabody & Stearns
ARCHT.
BOSTON

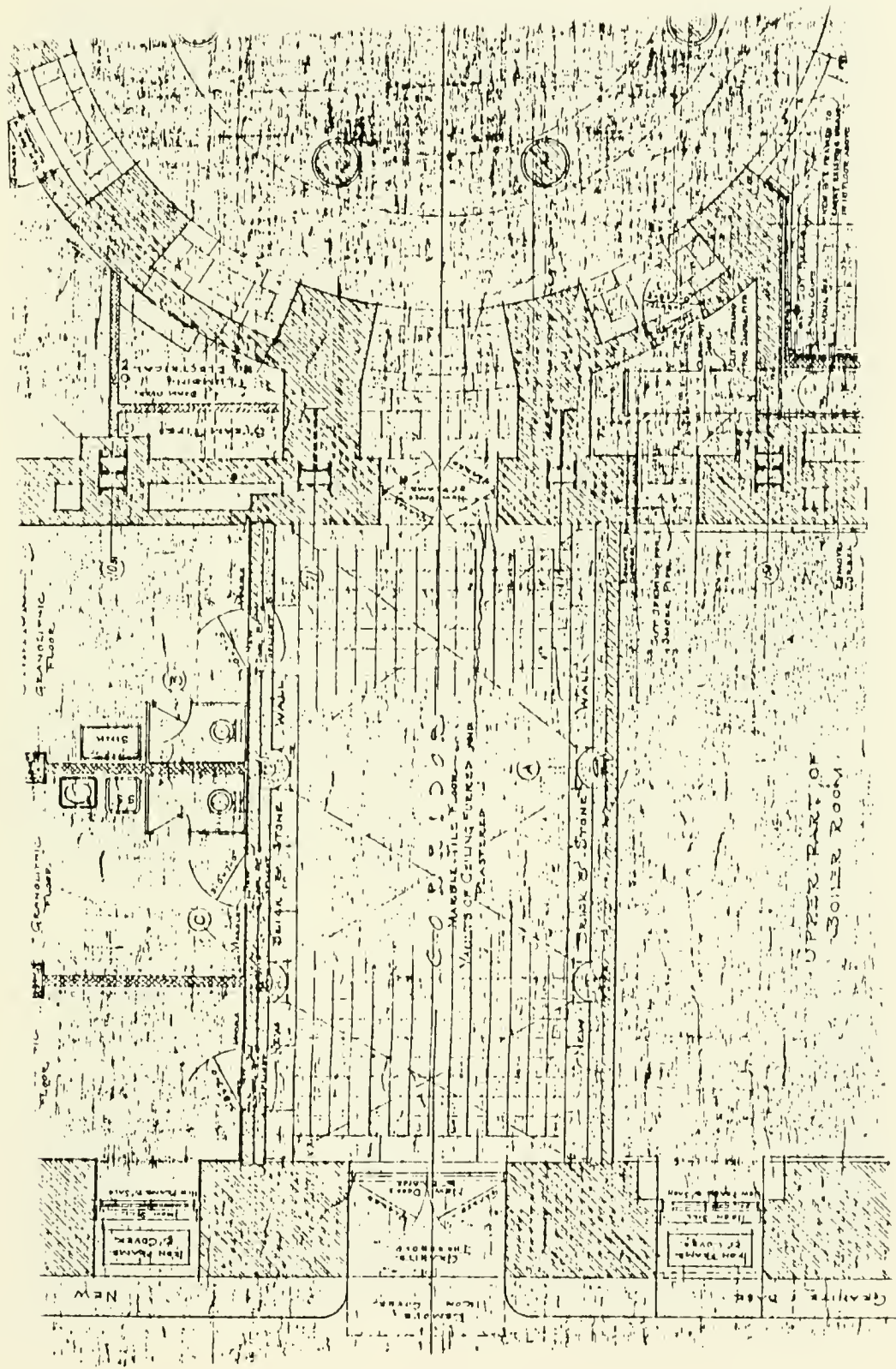
206



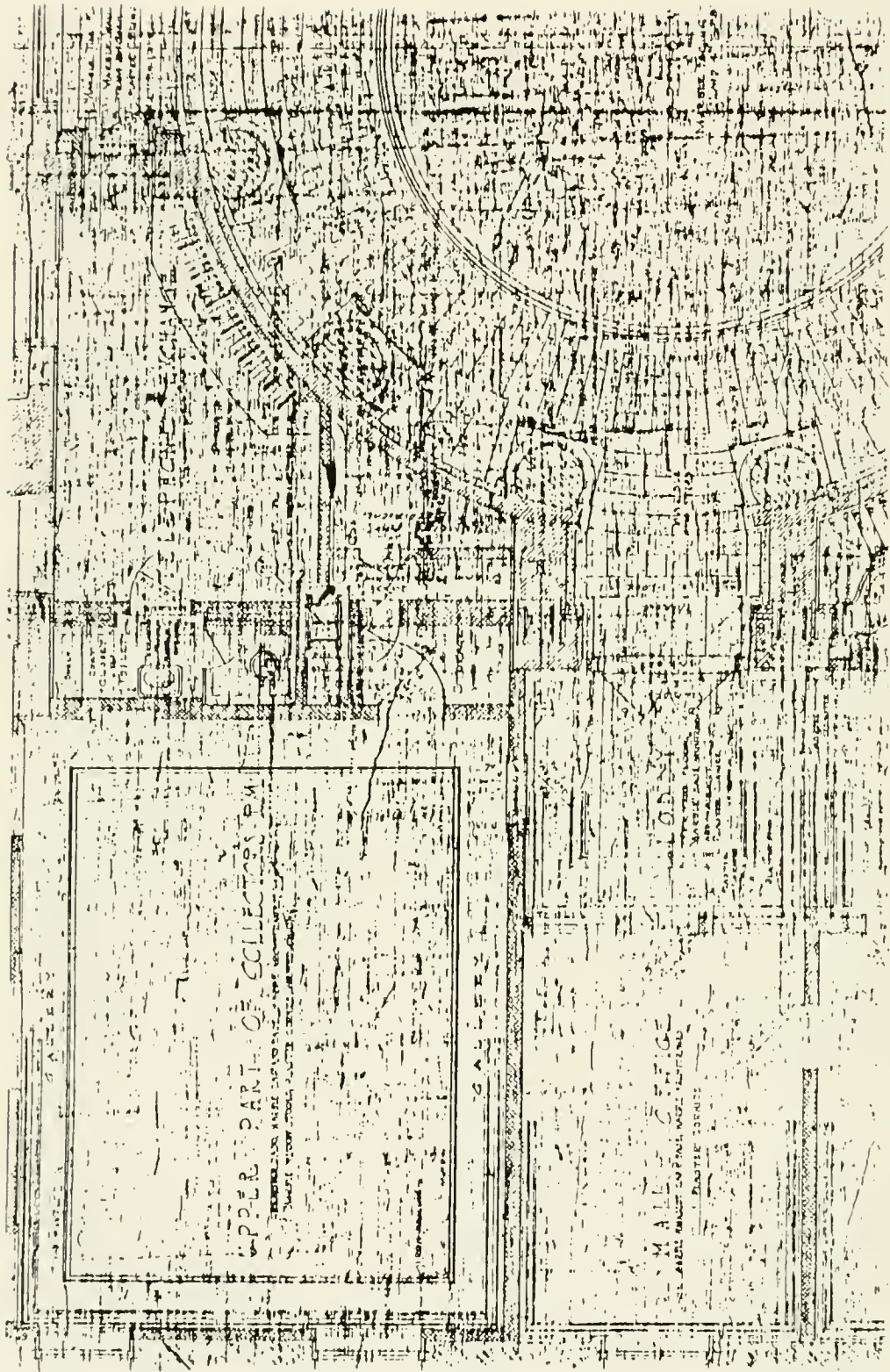
(95a) Detail of Basement Plan, Drawing #92 with South Corridor. Custom House Tower Construction drawing details. Peabody & Stearns, Boston Public Library Prints and Drawings Collection.



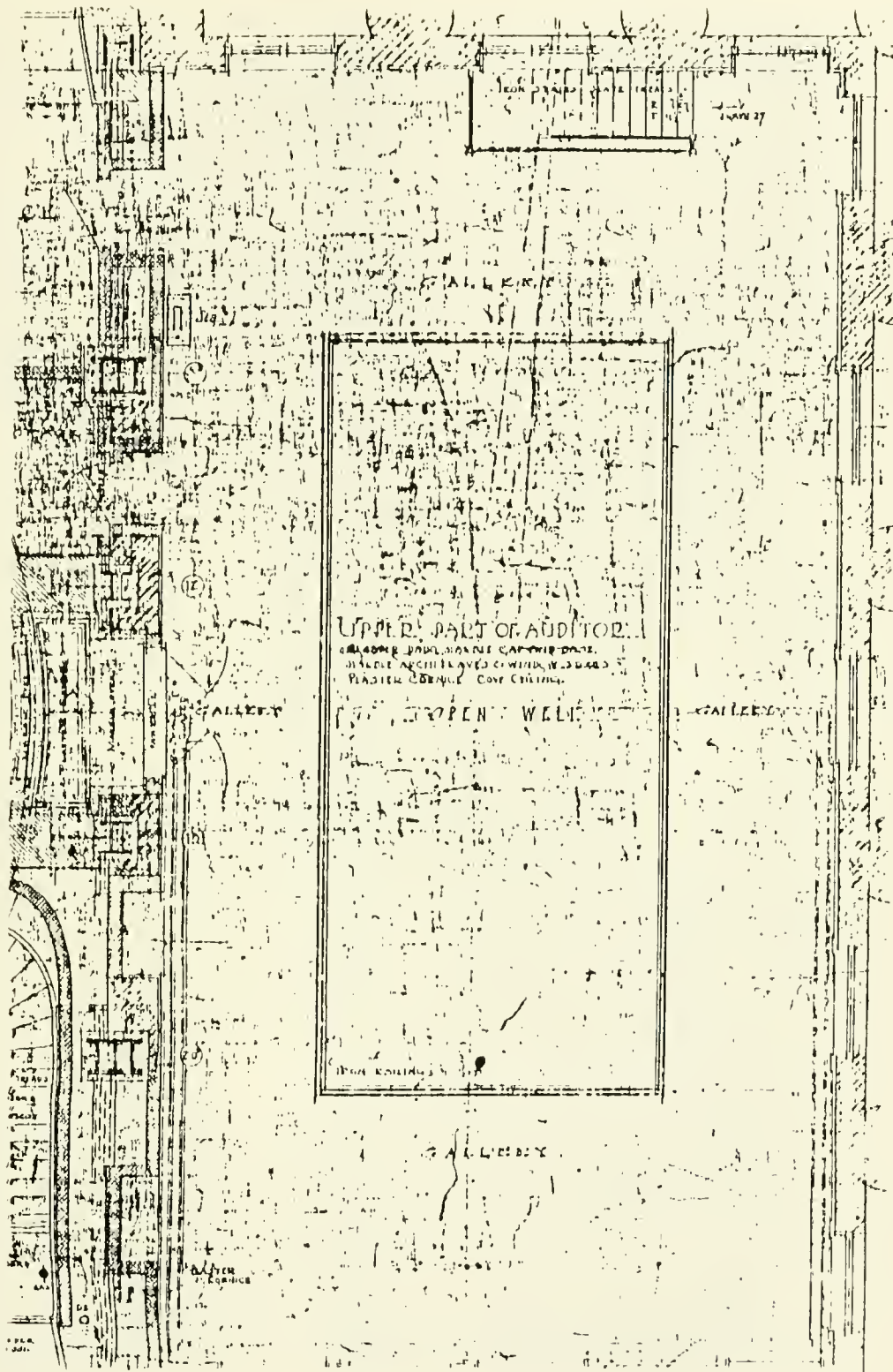
(95b) Detail of Basement Plan, Drawing #92 with proposed eastern exit.



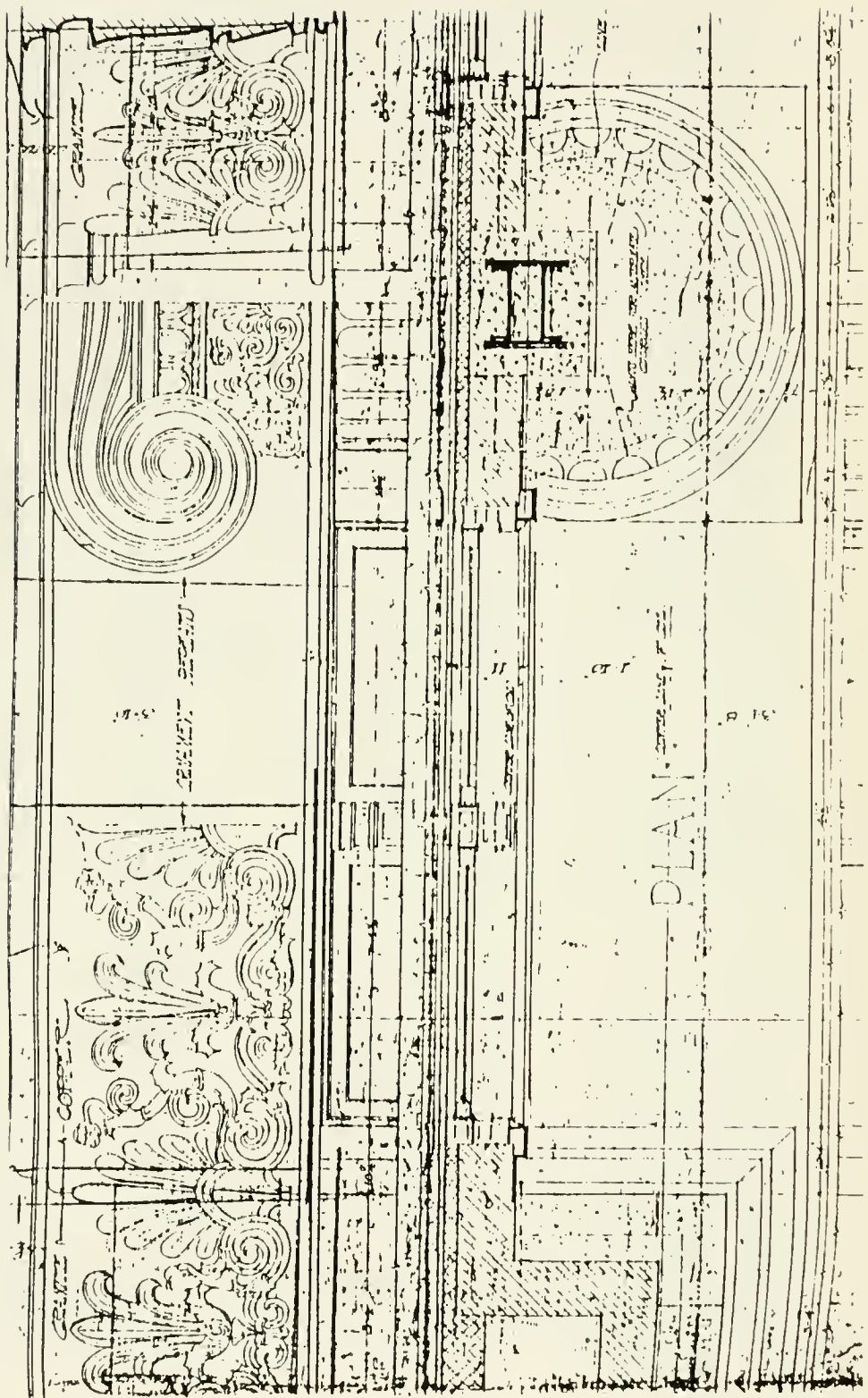
(95c) Detail of Basement Plan, Drawing #92 showing North Wing with corridor.



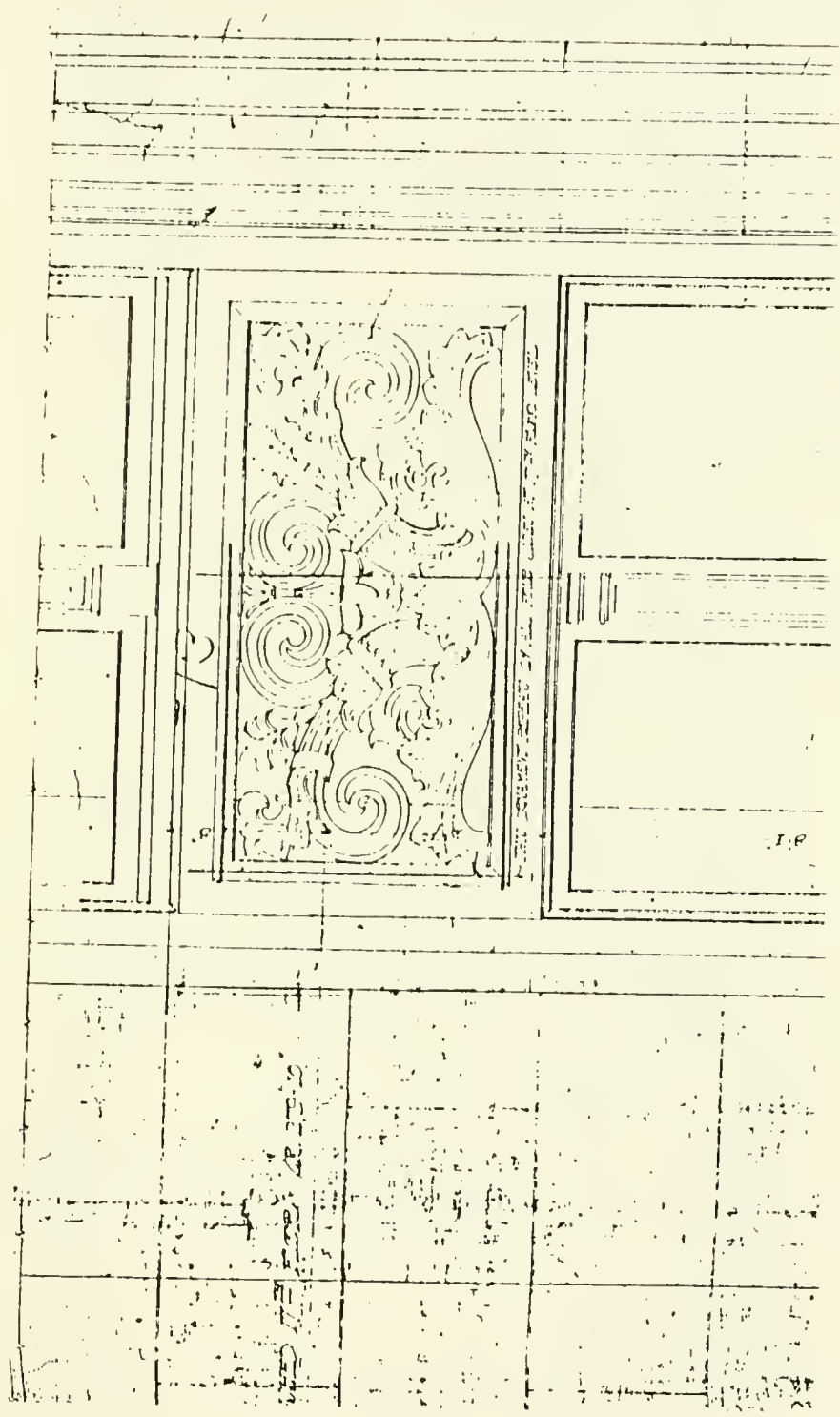
(95d) Detail of Principal Story Plan, Drawing #94 showing two stor Collector's room at northwest.



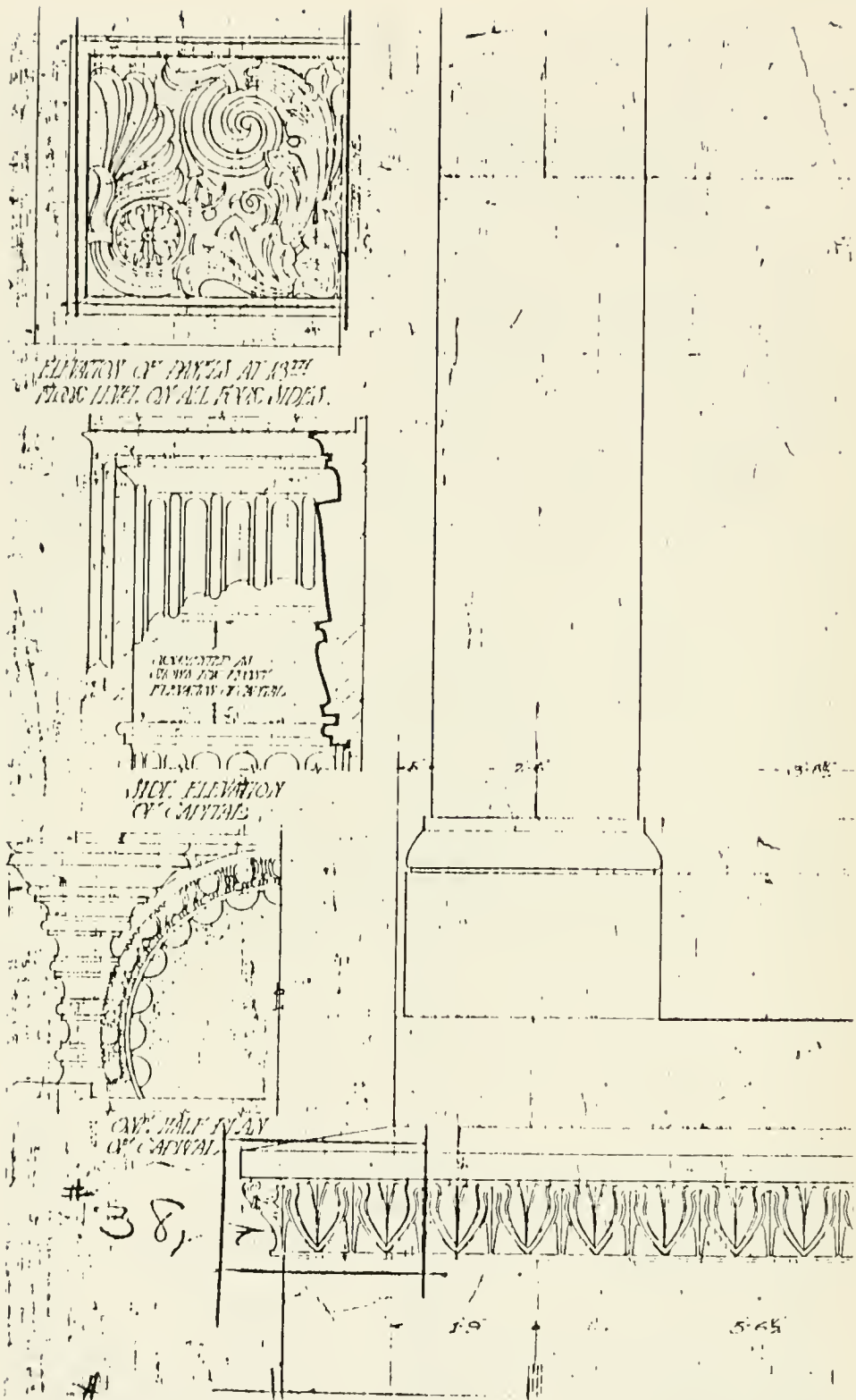
(95e) Detail of Principal Story Plan, Drawing #94 showing Auditor's room with open well.



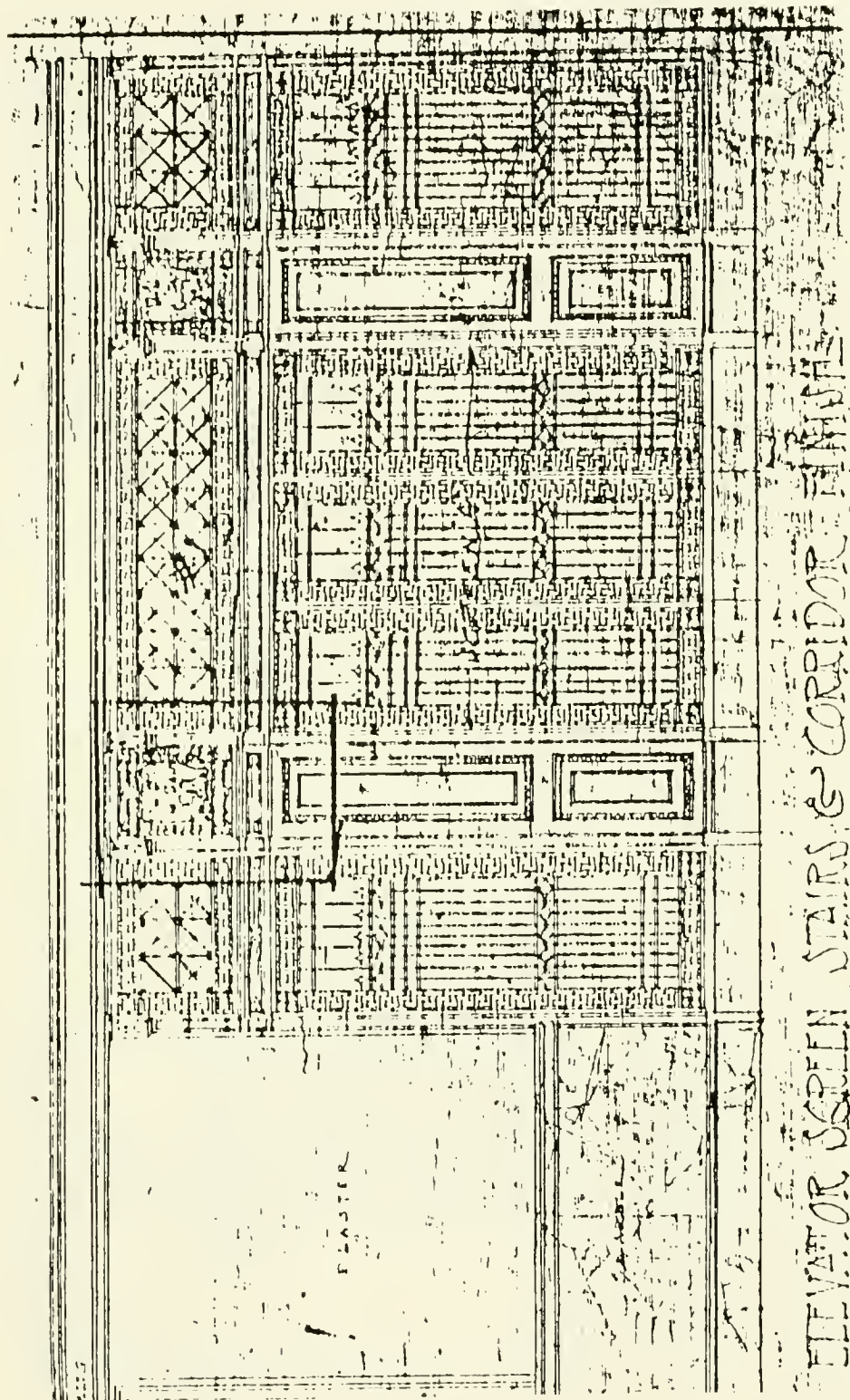
(95f) Details of Exterior Ornament, Drawing #114, Central right section with Ionic capital.



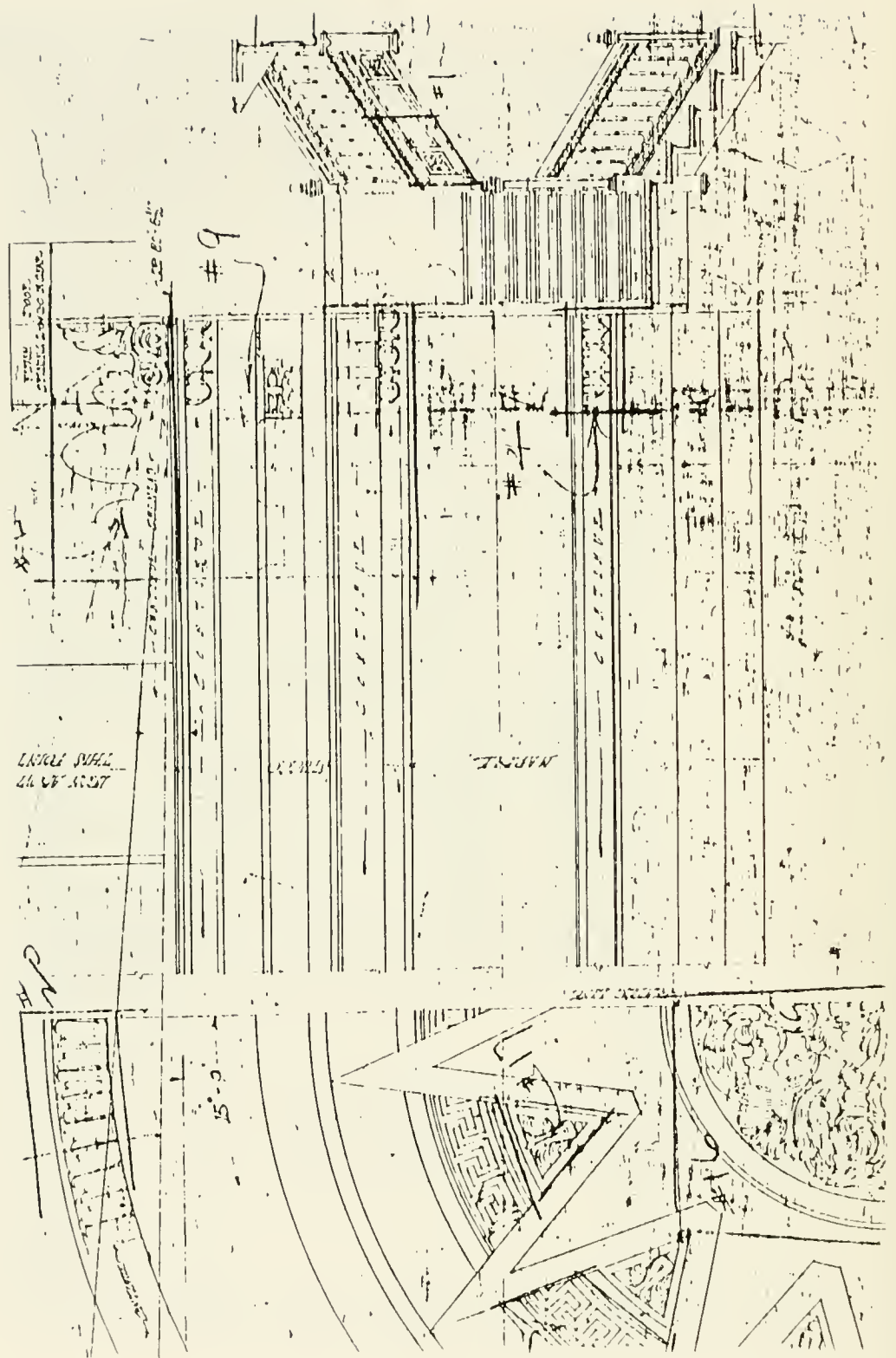
(95g) Details of Exterior Ornament, Drawing #114



(95h) Detail of Exterior Ornament Lower Left, Drawing #114, Column panels of 18th Floor.



(95i) Detail of Interior, Drawing #117, Elevator Screen.

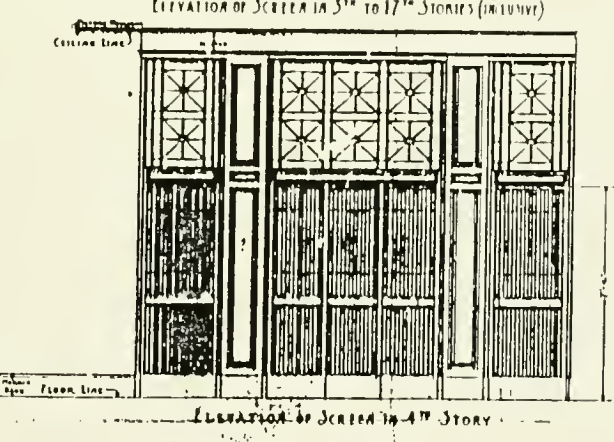
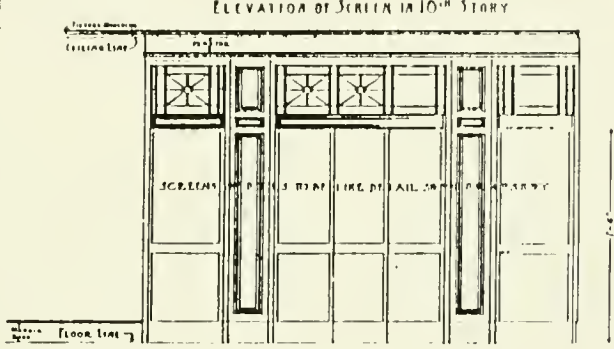
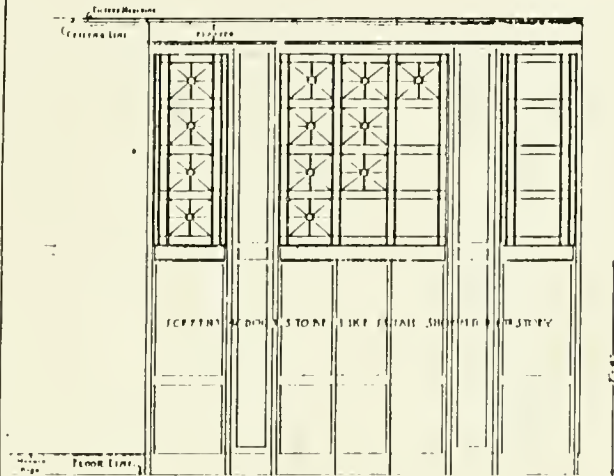


(95j) Detail of Interior, Drawing #117, Oculus Ornament of Dome interior and stairway.

LEADNER AND STEARNS, ARCHITECTS
BOSTON, MASS.

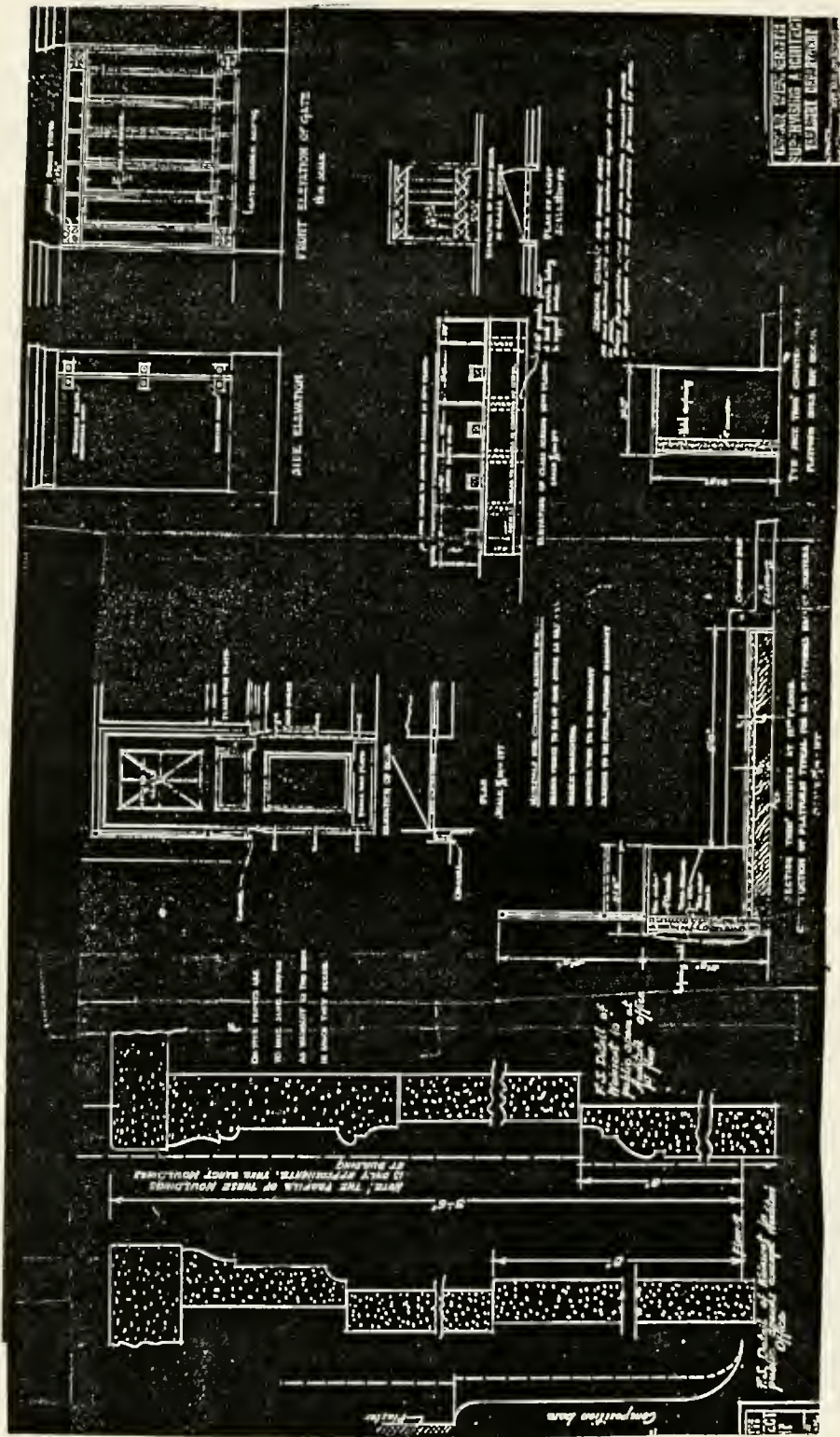
HALF INCH SCALE DETAIL OF SCREENS FOR GROUP
OF THREE MAIN ELEVATORS.

NOTE: THE CONTRACTOR IS TO TAKE AND
VERIFY ALL MEASUREMENTS AT THE
BUILDING



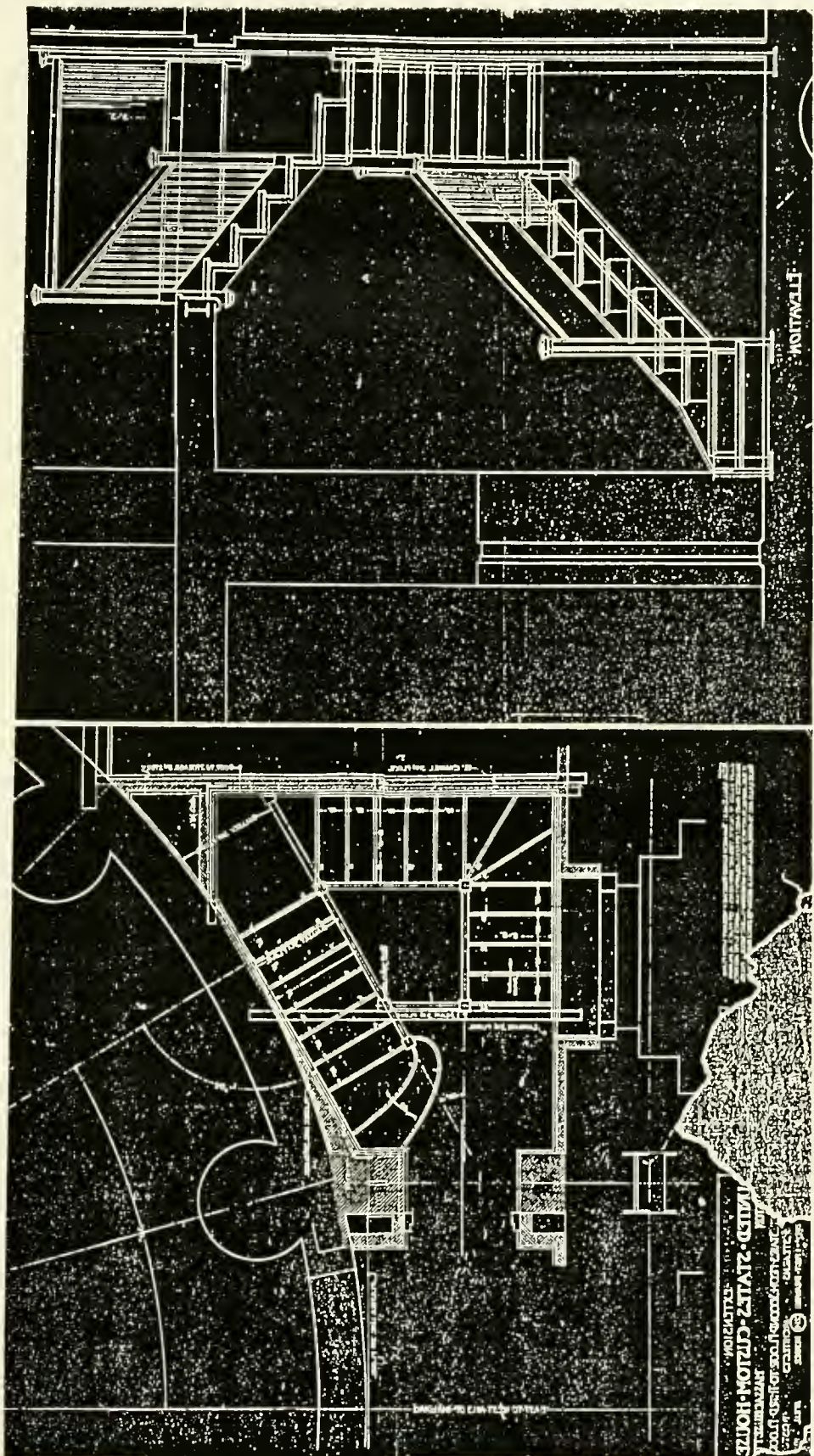
1912 (96) Sketch of elevator screen, Folder 3, 1392.

Drawing, U.S. Archives, Washington, D.C., Cartographic and
Architectural Division.



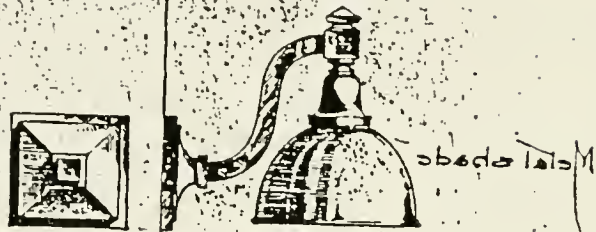
1914 (97) Details of Counters, Folder 5, SA 151.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



191? (98) Stairs from second floor to third floor, plan and elevation, Folder 4, 214.

Drawings, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



00782

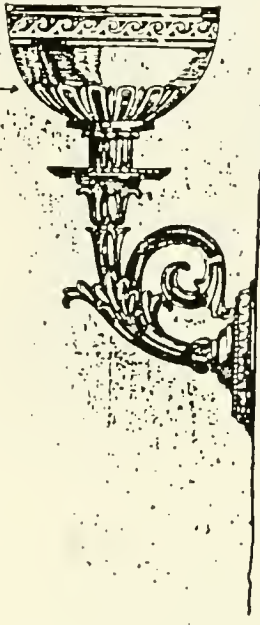
CCAG

Light fixture
① (Wanted)

Approved
Scale 1/2" = 1'-0"
Approved
11/5/14
[Signature]
ARCHITECT

SA 39 APPD 11/5/14

ALABASTER



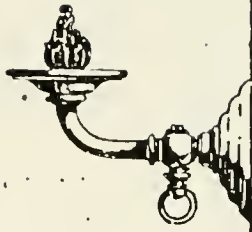
— 10789 —

— 0AAG

see of artist
W. W. W.

Large Custom House
Boston, Mass.

Scale 1/4" = 1'-0"
L. H. GILBERT
L. H. Gilbert
L. H. GILBERT ARCHITECT
100 N. BOSTON ST. BOSTON, MASS.



— 10062 F —

14 A3

10062 F
10062 F
10062 F

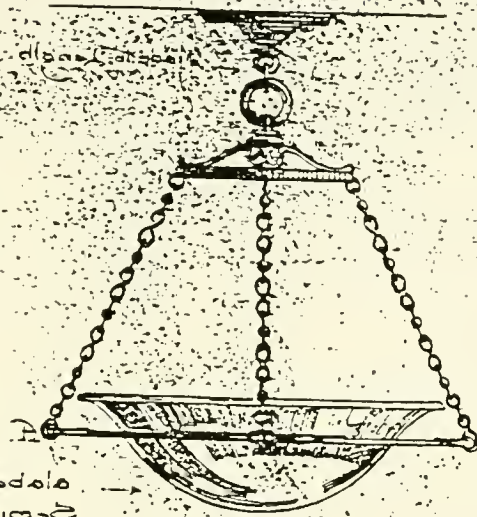
10062 F
10062 F

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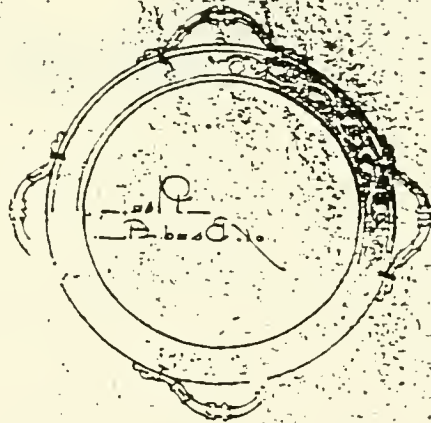
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1914 (99c) Approved light fixtures, folder 5, SA 41.

Drawing , U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



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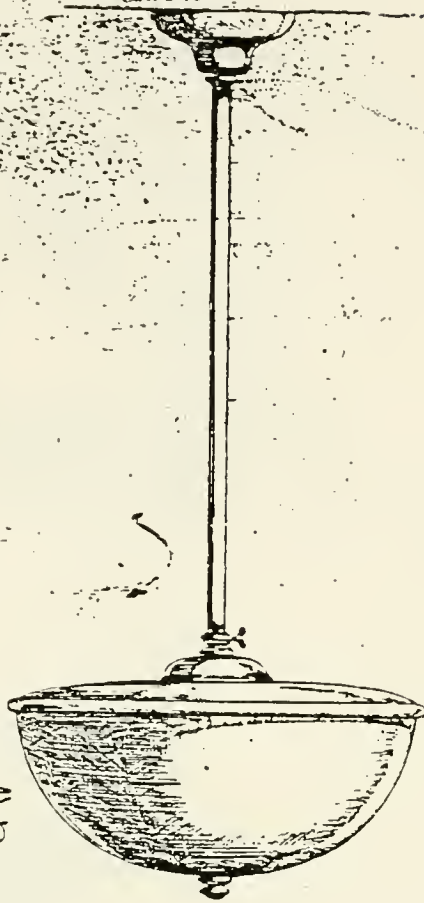
SAAC

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1914 (99d) Approved light fixtures, folder 5, SA 42.

Drawing , U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



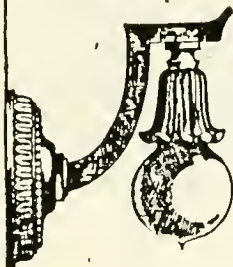
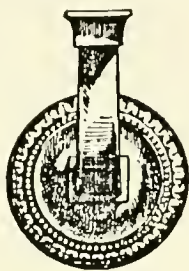
White opal glass
Semi indirect lighting

—P—

EPAC

Described
Mansfield
T. H. ...

Described
Mansfield
T. H. ...



Wall Lamp

10782 - 4

44 44

Walter (E) M
Main Store Room

Walter G. Foster
Boston, Mass.

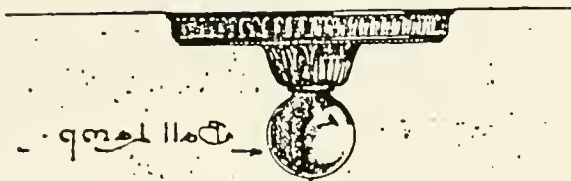
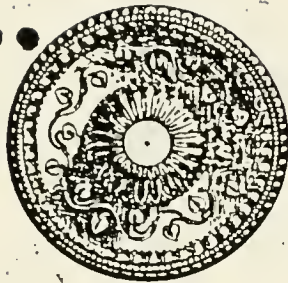
Scale 1/4" = 1'-0"

APPROVED

REGISTERED ARCHITECT
T. W. G. FOSTER

1914 (99f) Approved light fixtures, folder 5, SA 44.

Drawing , U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



---20782 W

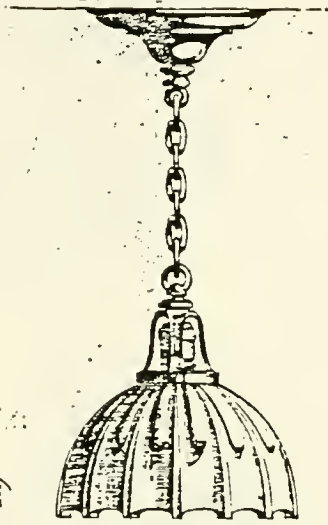
---21A0-

Corridor
W (P)

1210 Custom House
Boston, Mass

Scale 1/2" = 1'-0"

APPROVED
[Signature]
SUPERVISING ARCHITECT
Treasury Department



Handwritten text, possibly a signature or date, located to the left of the light fixture drawing.

Handwritten text, possibly a date or reference number, located below the light fixture drawing.

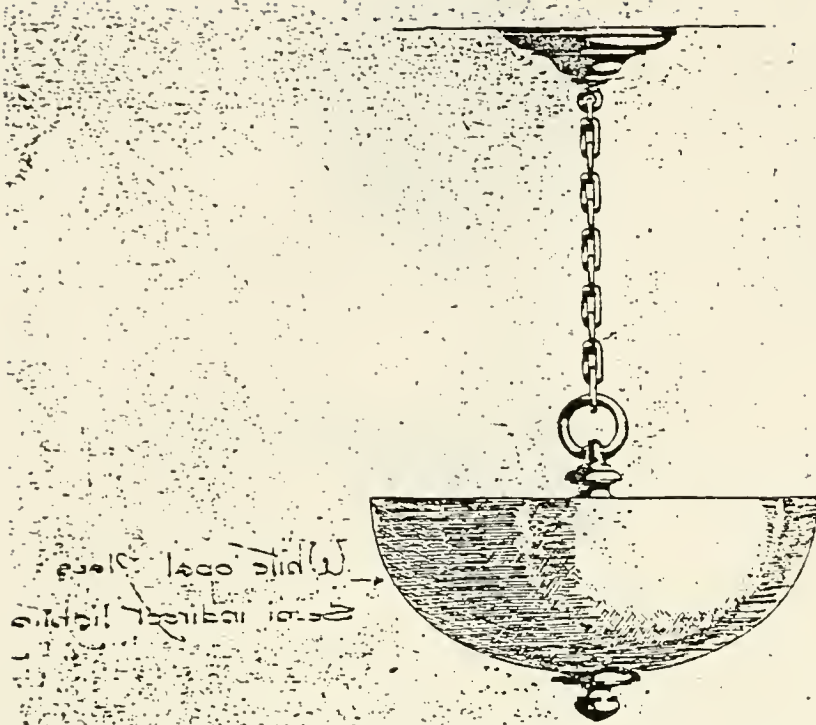
Handwritten text, possibly a date or reference number, located in the lower right quadrant of the page.

Handwritten text and a circular stamp or mark, located in the lower left quadrant of the page.

Handwritten text and a signature, located in the lower right quadrant of the page.

1914 (99h) Approved light fixtures, folder 5, SA 46.

Drawing , U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



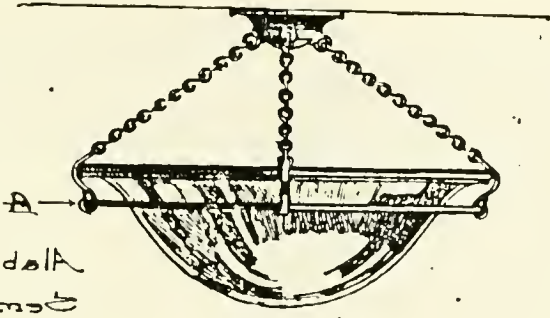
Handwritten notes in the left margin, including the word "Lamp" and other illegible scribbles.

Handwritten notes in the center of the page, including the word "Lamp" and other illegible scribbles.

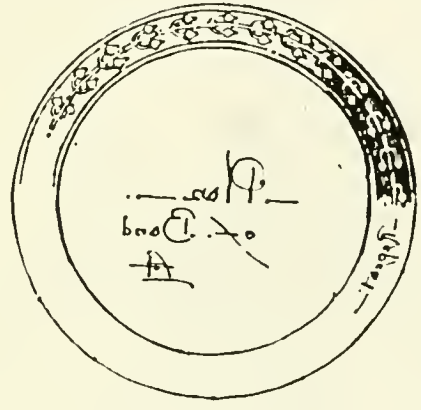
Handwritten notes in the lower right quadrant, including the word "Lamp" and other illegible scribbles.

Handwritten notes in the bottom left quadrant, including the word "Lamp" and other illegible scribbles.

Handwritten notes in the bottom right quadrant, including the word "Lamp" and other illegible scribbles.



Aluminum shade
 with decorative border



Pl. 2520

SA 48

Decorative
 Corridor and lobby
 Entrance and to

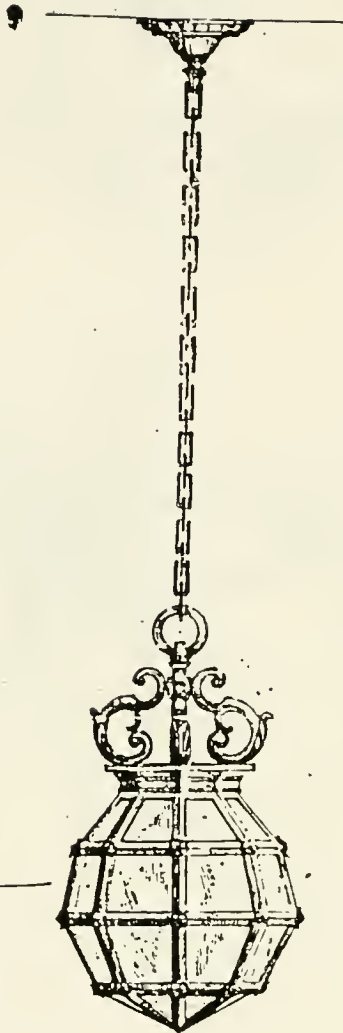
Decorative
 Corridor and lobby
 Entrance and to

Wanted

[Handwritten signature]

1914 (99j) Approved light fixtures, folder 5, SA 48.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



TO ARCHITECT
MY DESIGN SUITS
GLASS PANEL OR
TIFFANY ARTIQUE

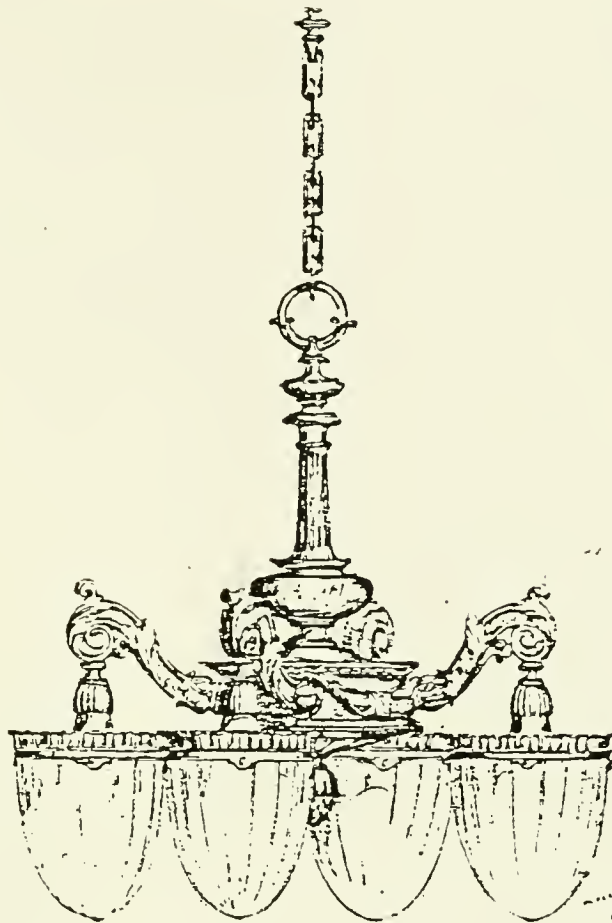
SEE SAMPLE FIXTURE
ONLY SMALLER
TYPE AS TYPE I.

THE T. & G. COMPANY
NEW YORK
ARCHITECTS

Handwritten notes and signatures, including 'Tiffany' and 'A.C. Tiffany'.

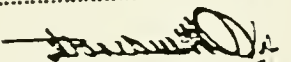
1914 (99k) Approved Louis Comfort Tiffany light fixture, Folder 5, SA 145.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



SPECIAL TYPED
 GLOBES WANTED
 TONE OF WE WILL
 MAKE SPECIAL FOLD
 AND RESERVE STRICTLY
 FOR GOVERNMENT WORK
 IN ANY DESIGN SUITS
 TO ARCHITECT

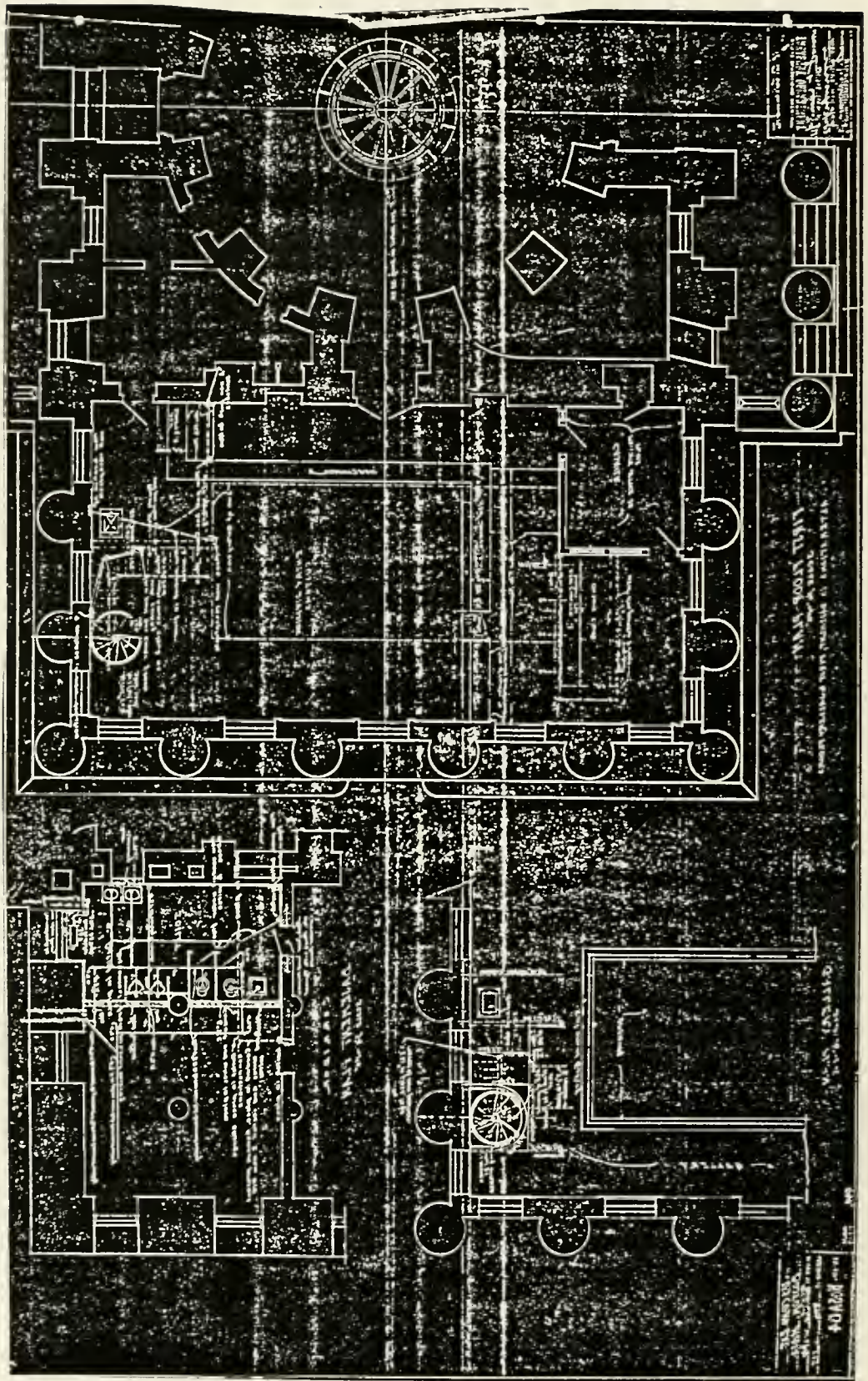
THIS GLOBE CAN BE
 INJECTED AND OPEN
 AT BOTTOM IF DESIRED
 CHANGING DESIGN OF
 SHAPE SLIGHTLY

APPROVED 11.2.14

 SUPERVISING ARCHITECT
 Treasury Department

1914

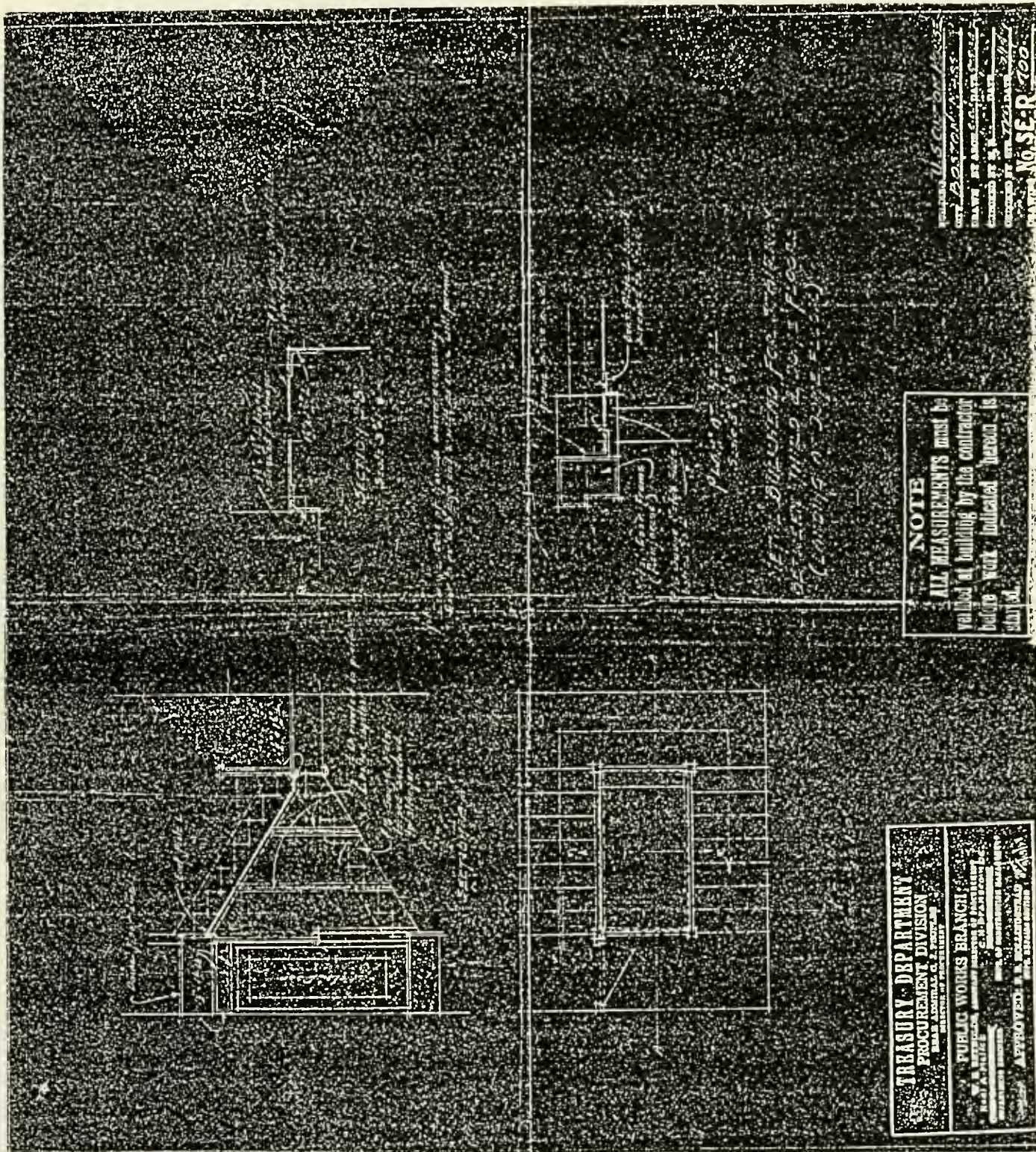
(99 1) Approved Louis Comfort Tiffany
 Folder 5, SA 146.

light fixture,



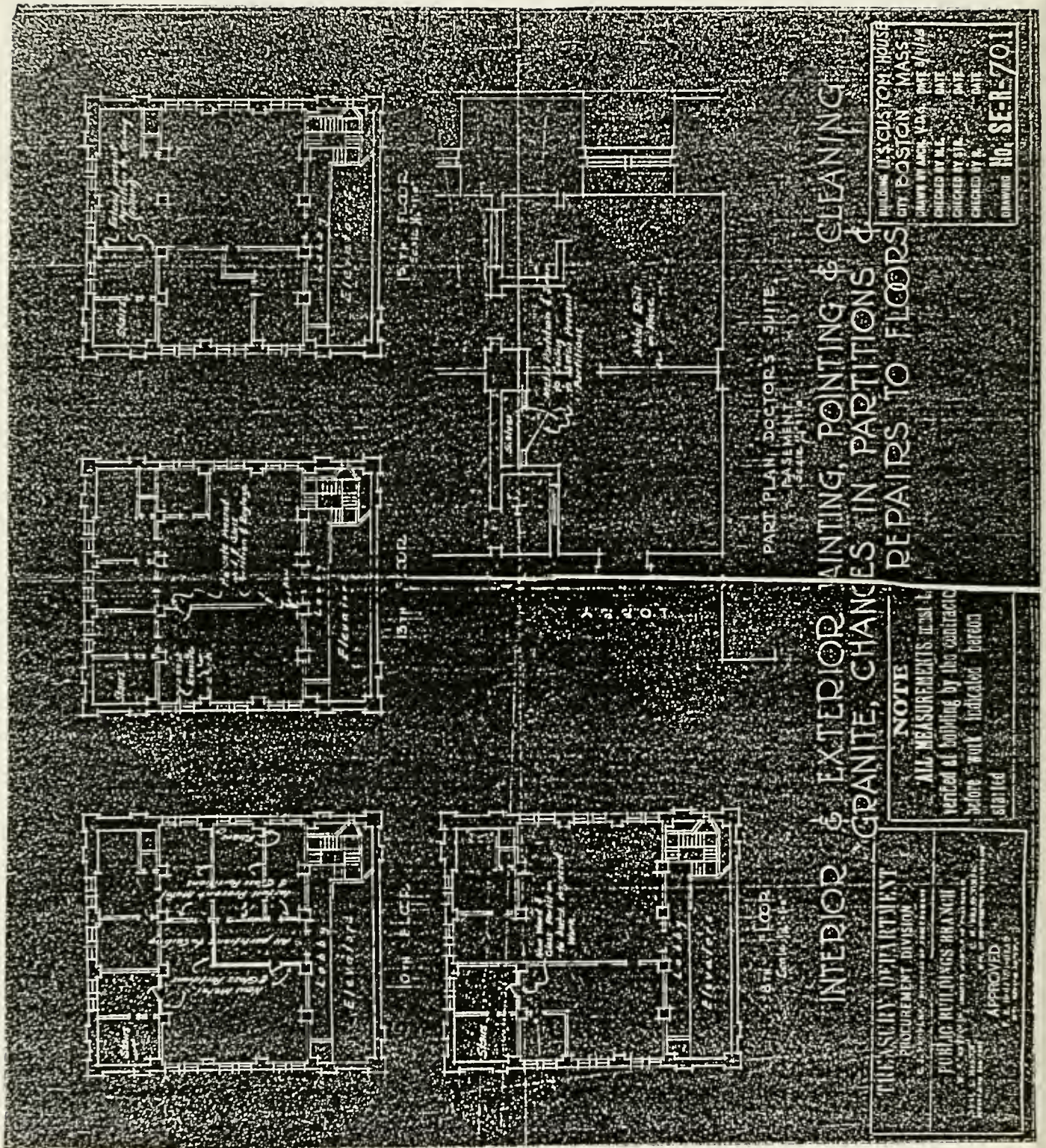
1917 (100) Alterations in basement, first floor, and gallery.
Folder 5, SA 84.

Drawing, U.S. Archives, Washington, D.C., Cartographic and
Architectural Division.



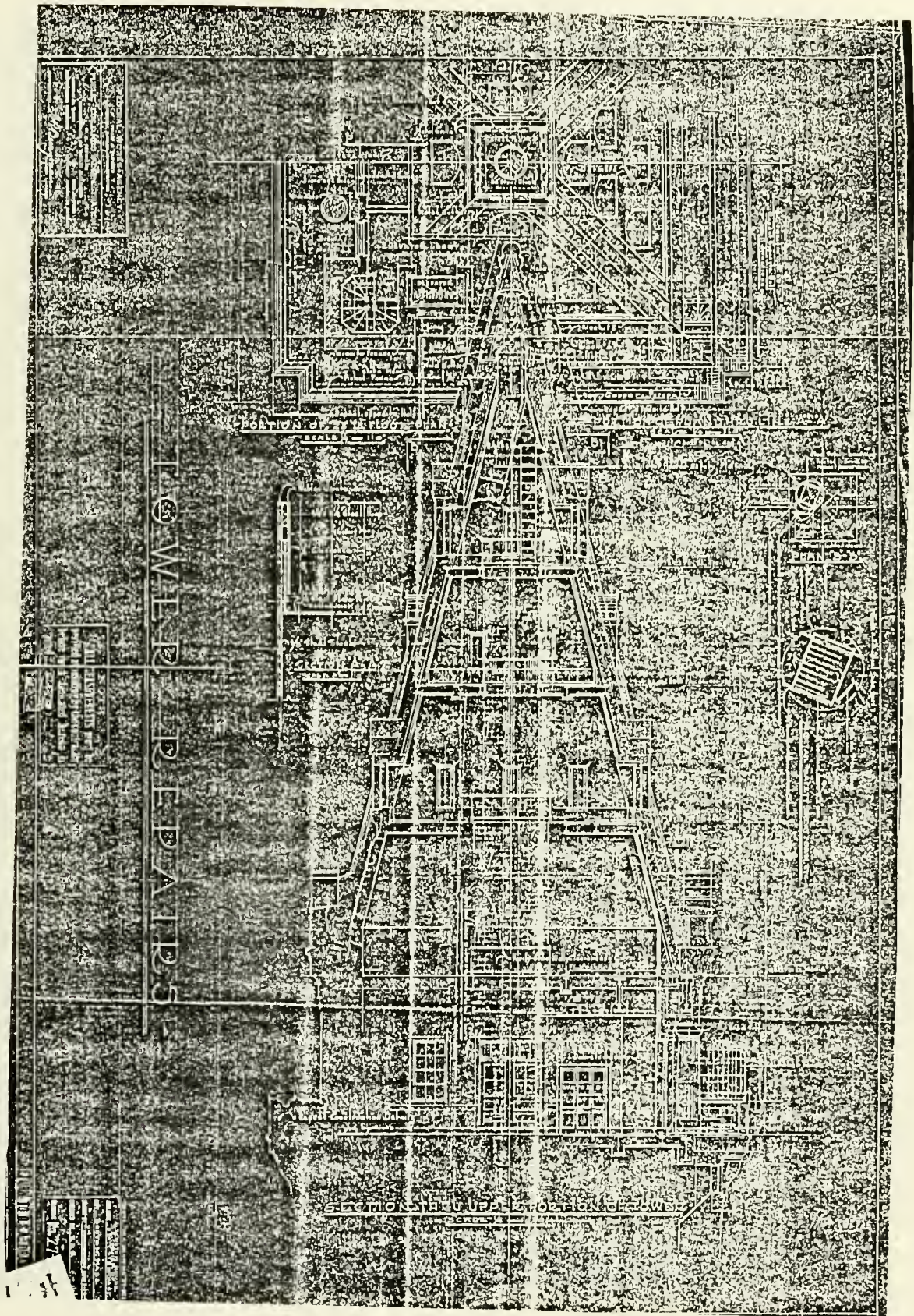
934 (101) Metal bulkhead for stairway between third and fourth floors.
 Folder 6, SE-R-700.

Drawing, U.S. Archives, Washington, D.C., Cartographic and
 Architectural Division.



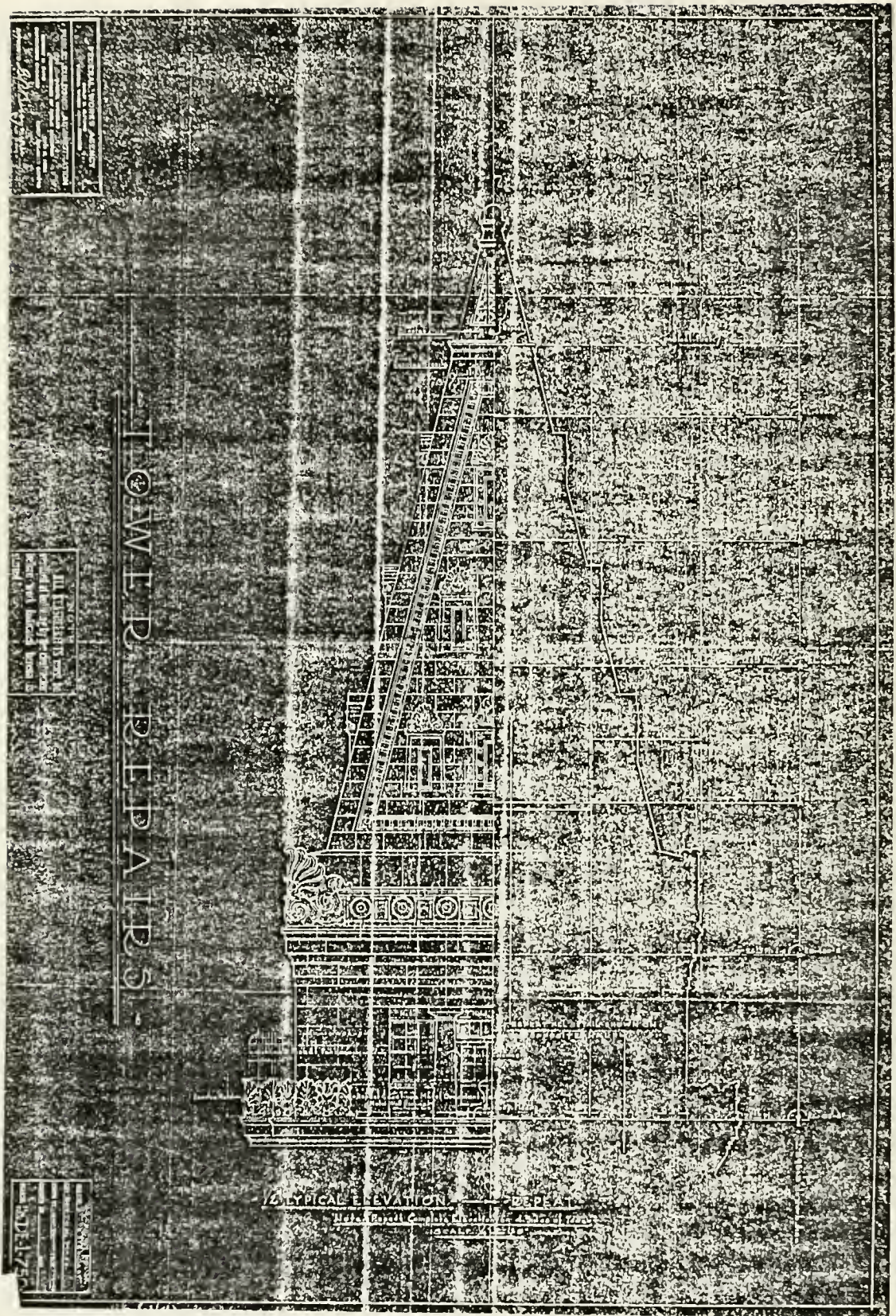
1938 (102) Interior and Exterior painting and cleaning granite, changes in partitions and repairs to floors. Folder 6, SE-R-701.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



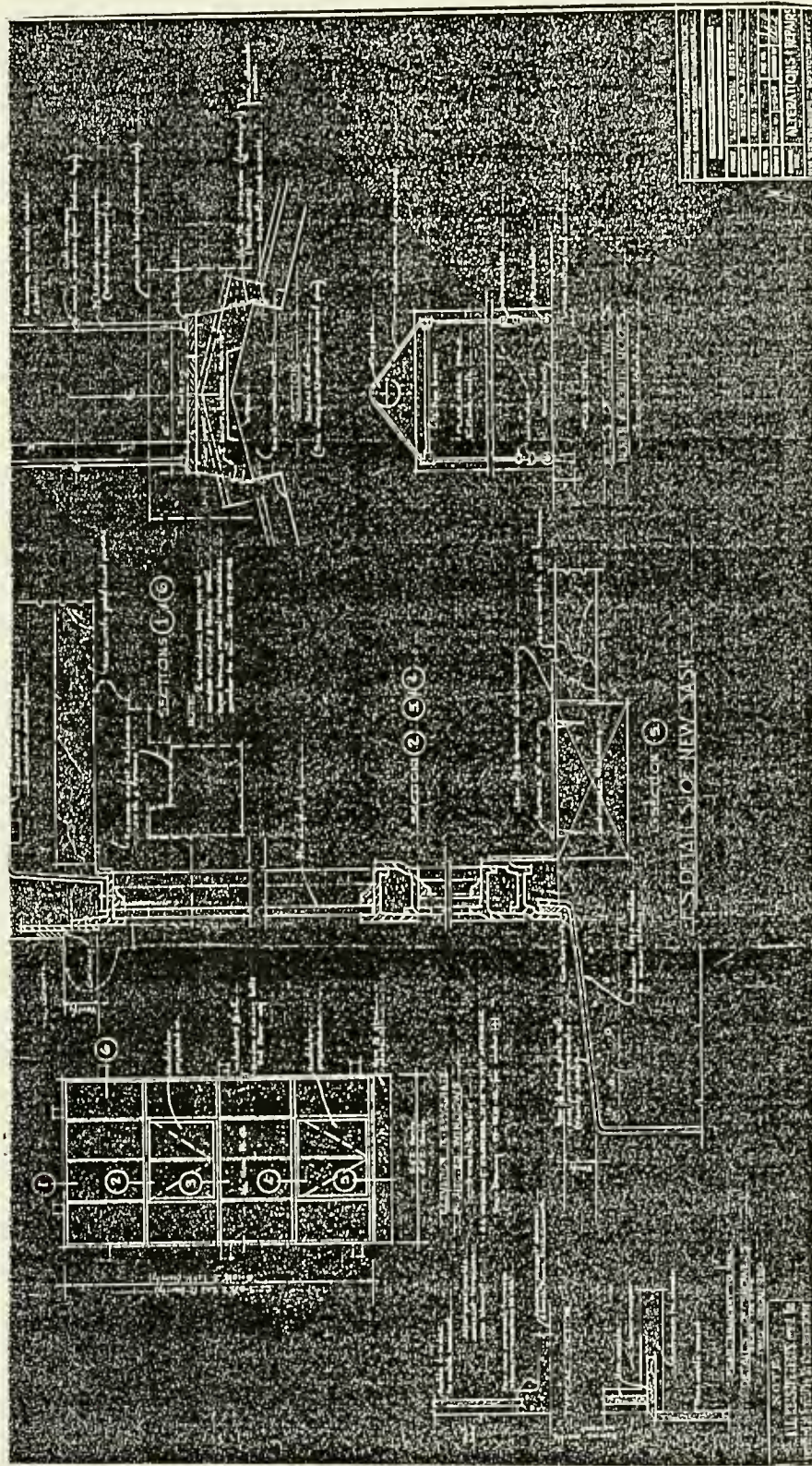
945 (103) Tower Repairs, one-half typical elevation. Folder 6, DE-1-750.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



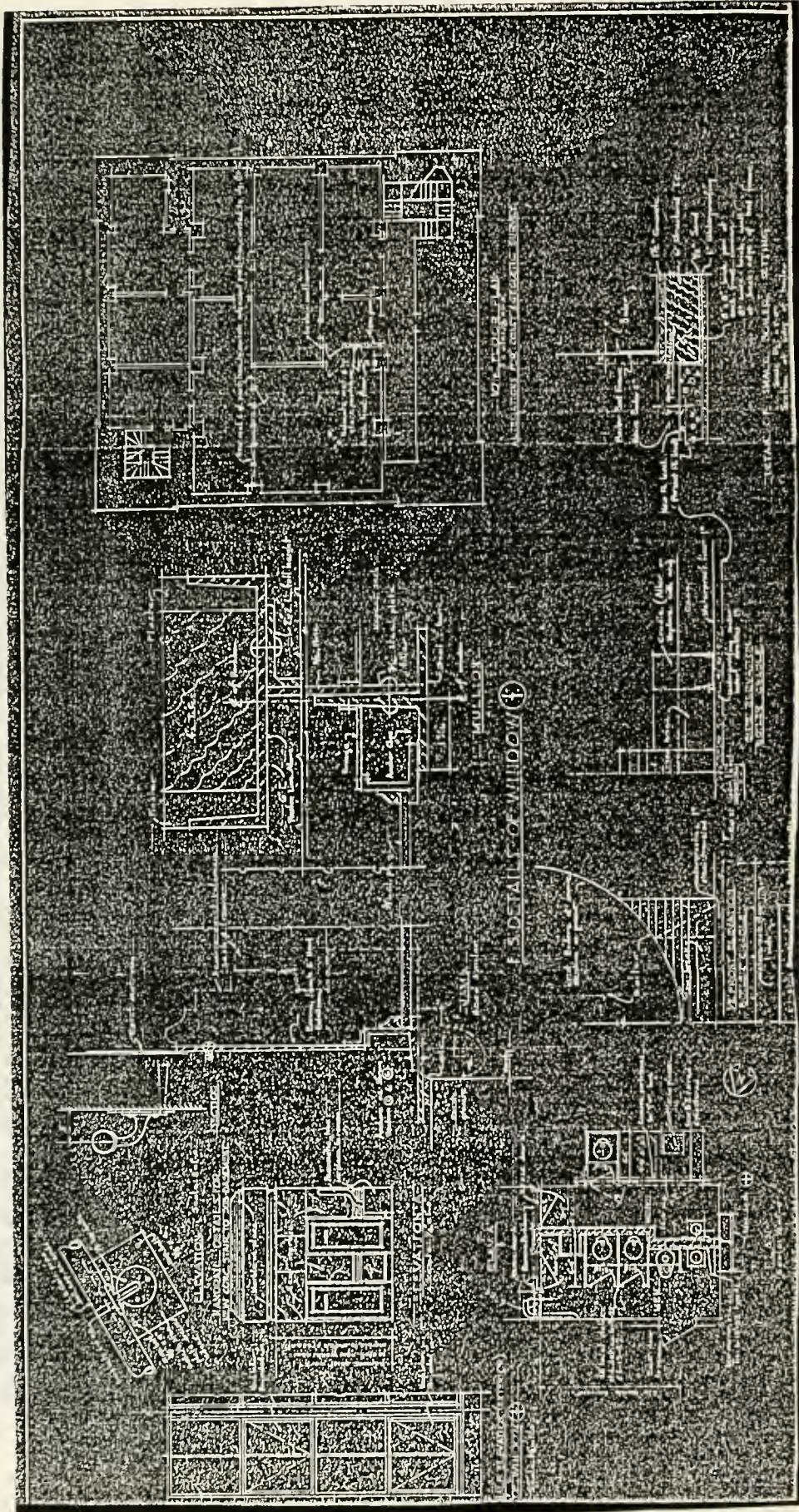
1945 (104) Tower Repairs, One-half typical elevation. Folder 6, DE-1-7501.

Drawing, U.S. Archives, Washington, D.C., Cartographic & Architectural Division.



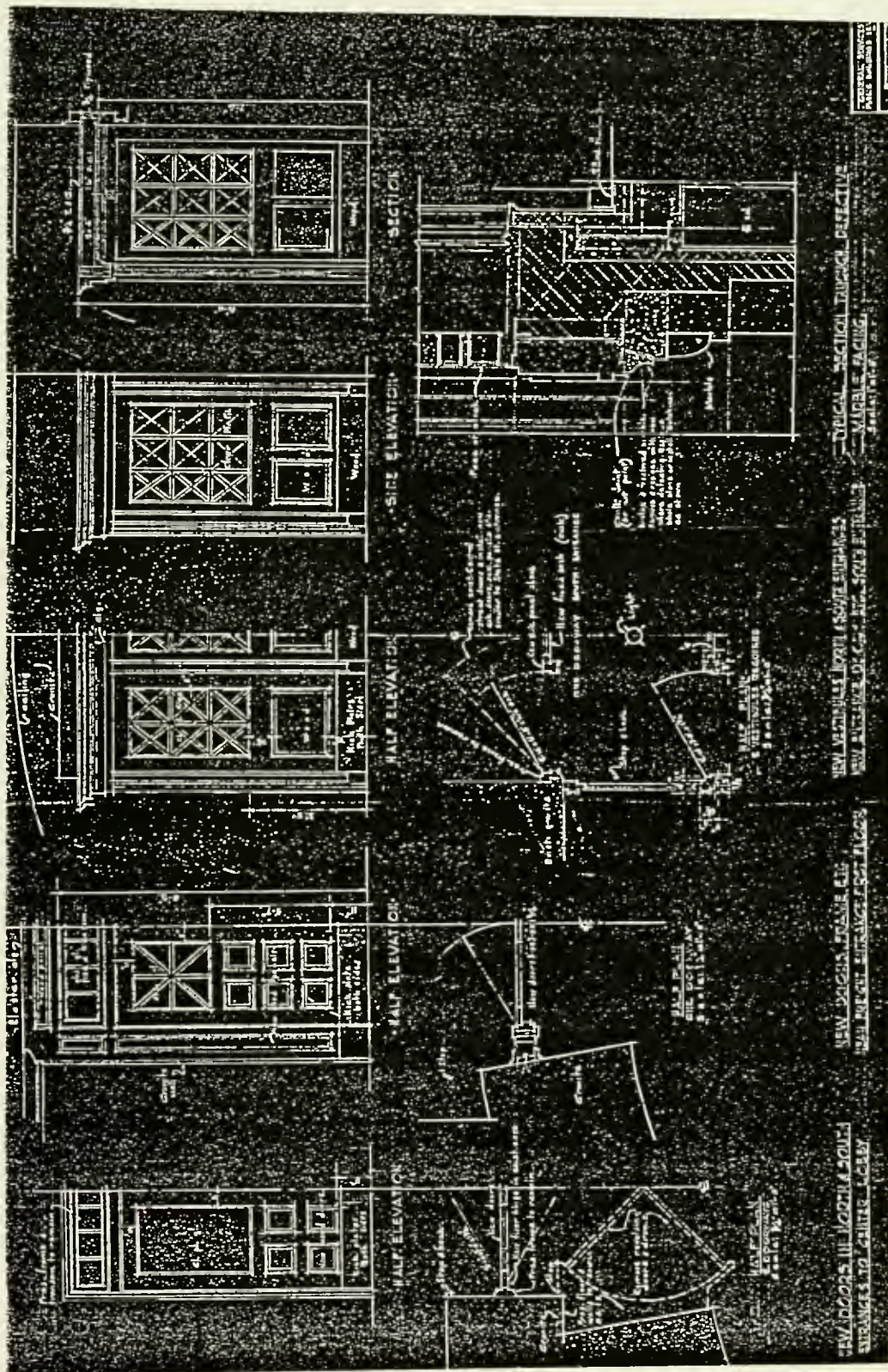
1949 (105) Alterations and repairs, windows, Folder 6, 27-DE10-17.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.

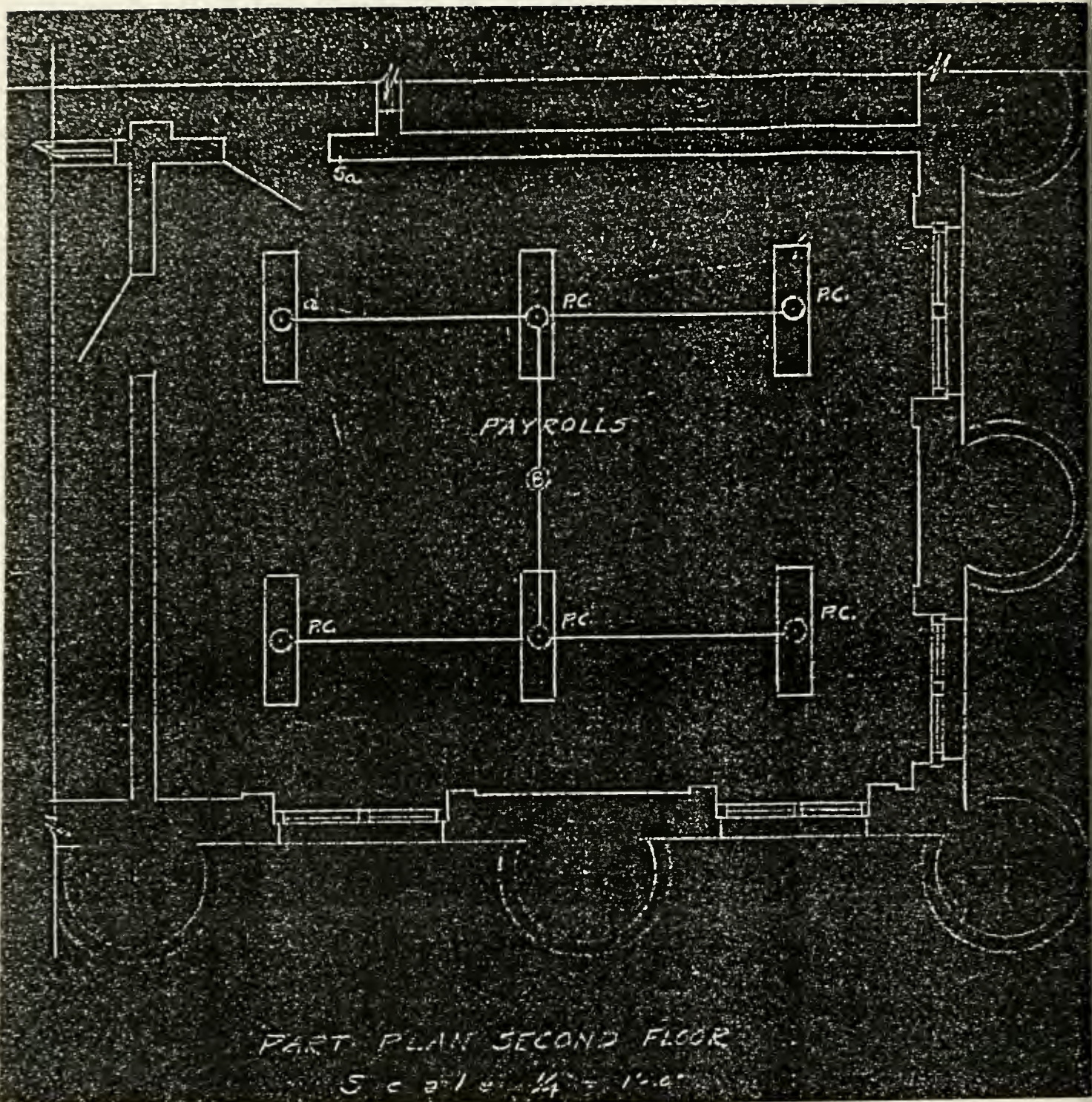


1949 (106) Alterations and repairs, miscellaneous, Folder 6, 27-DE10-18.

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



1949 (107) Alterations and repairs, doors, Folder 6, 27-DE10-16.
 Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.

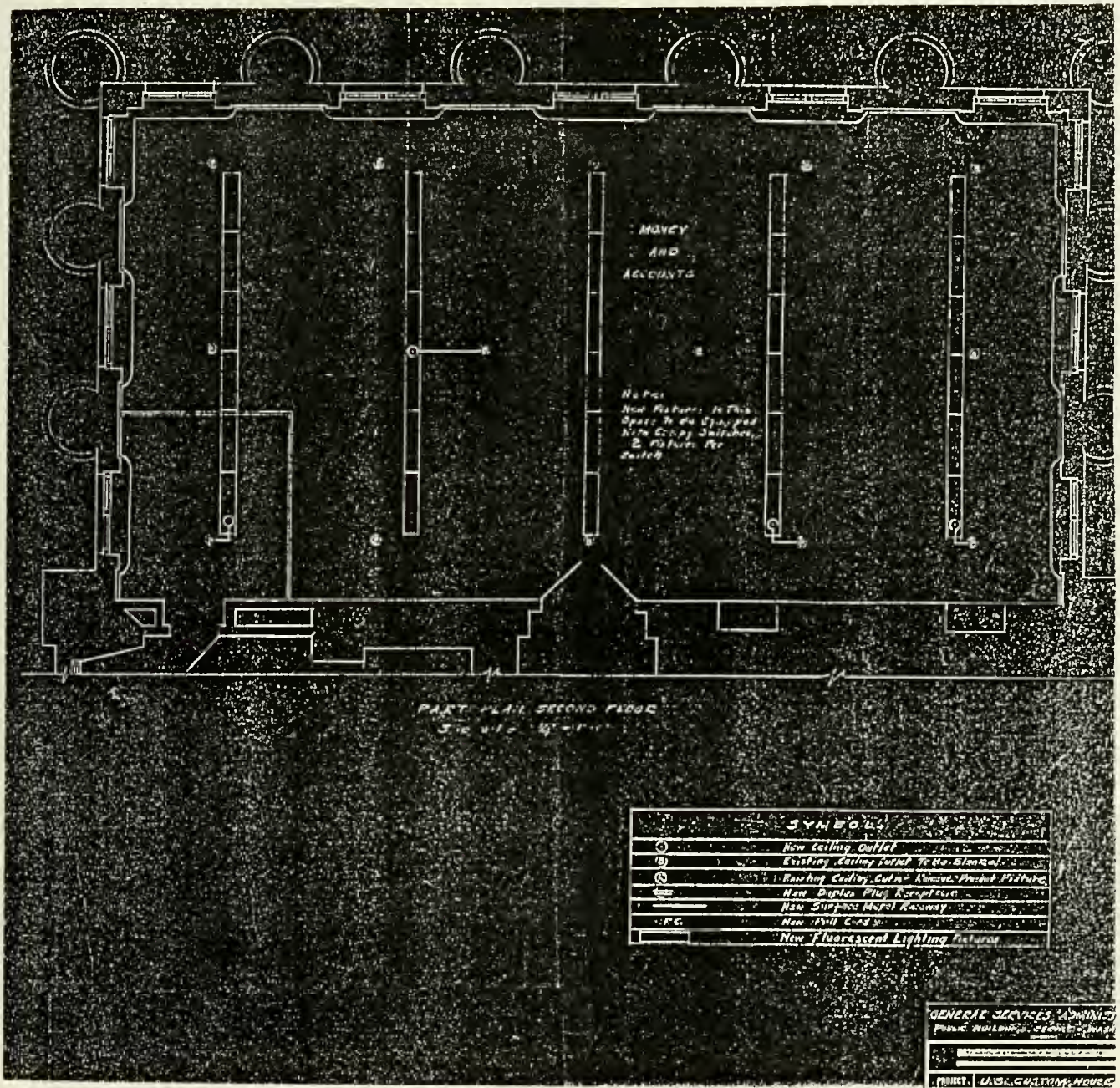


1950 (108a-c) Alterations and repairs, electrical, Folder 6, 27-DE-21, a) (103), b) (104), c) (105).

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.

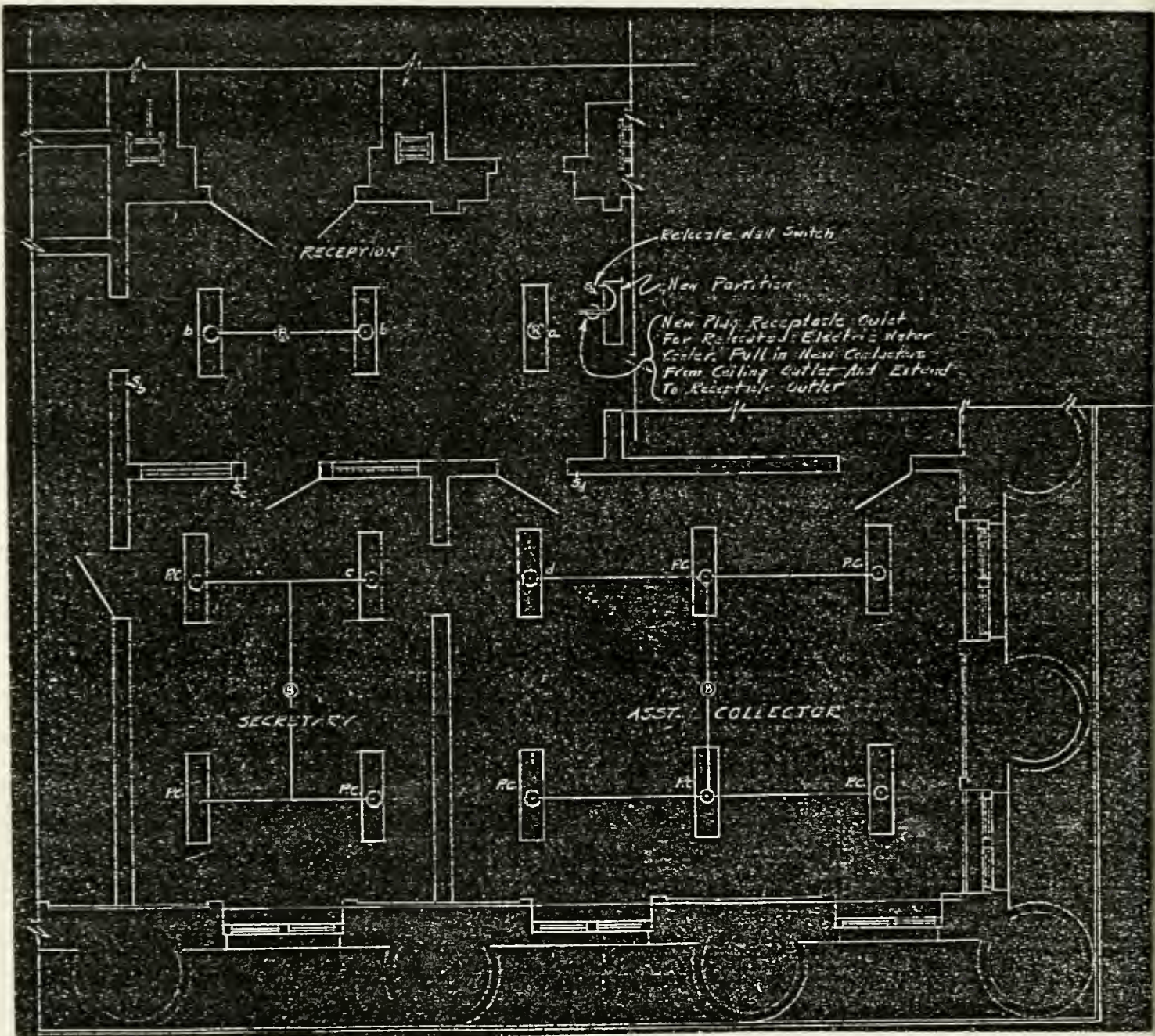
1950 Alterations and repairs, electrical. Folder 6, 27-DE-21, a)

Drawing, U.S. Archives, Washington D.C., Cartographic and Architectural Division.



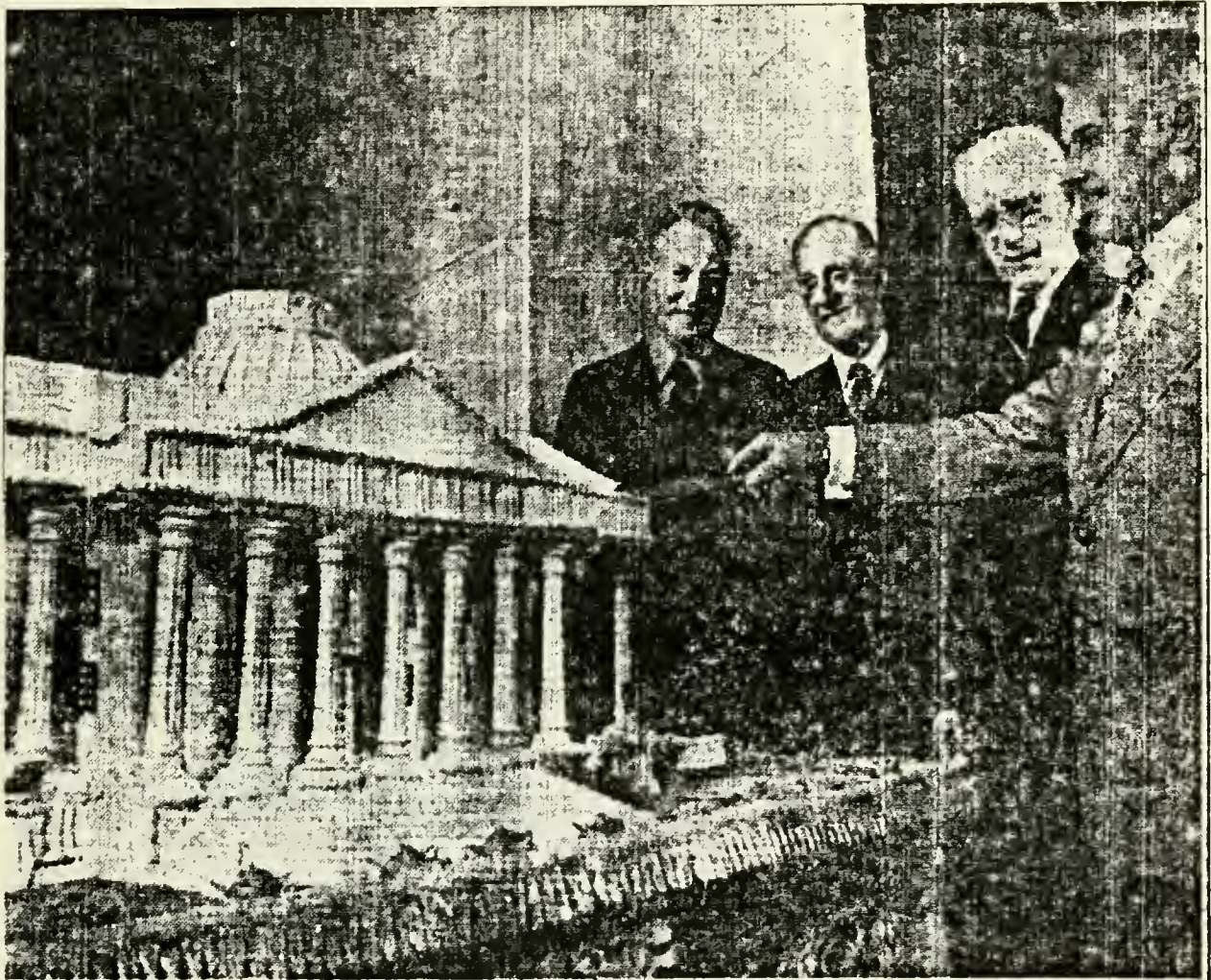
1950 Alterations and repairs, electrical. Folder 6, 27-DE-21, b)

Drawing, U.S. Archives, Washington, D.C., Cartographic and Architectural Division.



1950 Alterations and repairs, electrical. Folder 6, 27-DE-21, c)

Drawing, U.S. Archives, Washington D.C., Cartographic and Architectural Division.

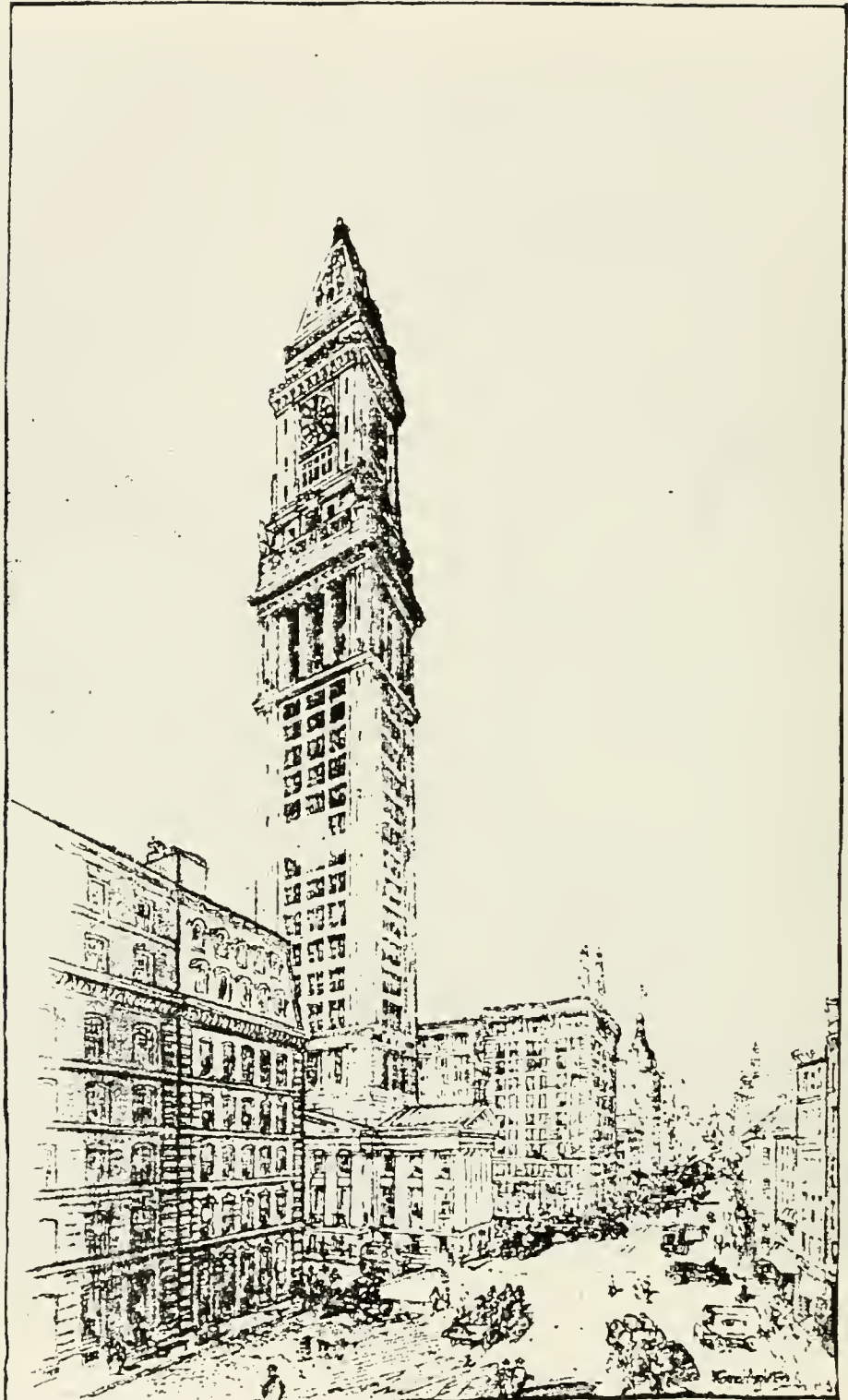


^{Herald 12-15-73}
U. S. COMMISSIONER of Customs Vernon D. Arcree cuts cake, a replica of the Boston Customs House during ceremonies designating the 126-year-old edifice as "Historic Customs House." Looking on from left: William J. Griffin, Regional Commissioner of Customs, former Sen. Leverett Saltonstall, and former House Speaker John W. McCormack.

AP Photo

1973 (109) Cake replicating Custom House (1837) at ceremony designating it as "Historic Custom House".

Photograph, Boston Herald, 15 December 1973, BPL, Microtext.



DRAWN BY W. CORNELL APPLETON THE BOSTON CUSTOM-HOUSE—NEW VERSION

1913 (110) Custom House (1837), sketch from similar vantage as old Billings engraving looking up State Street.

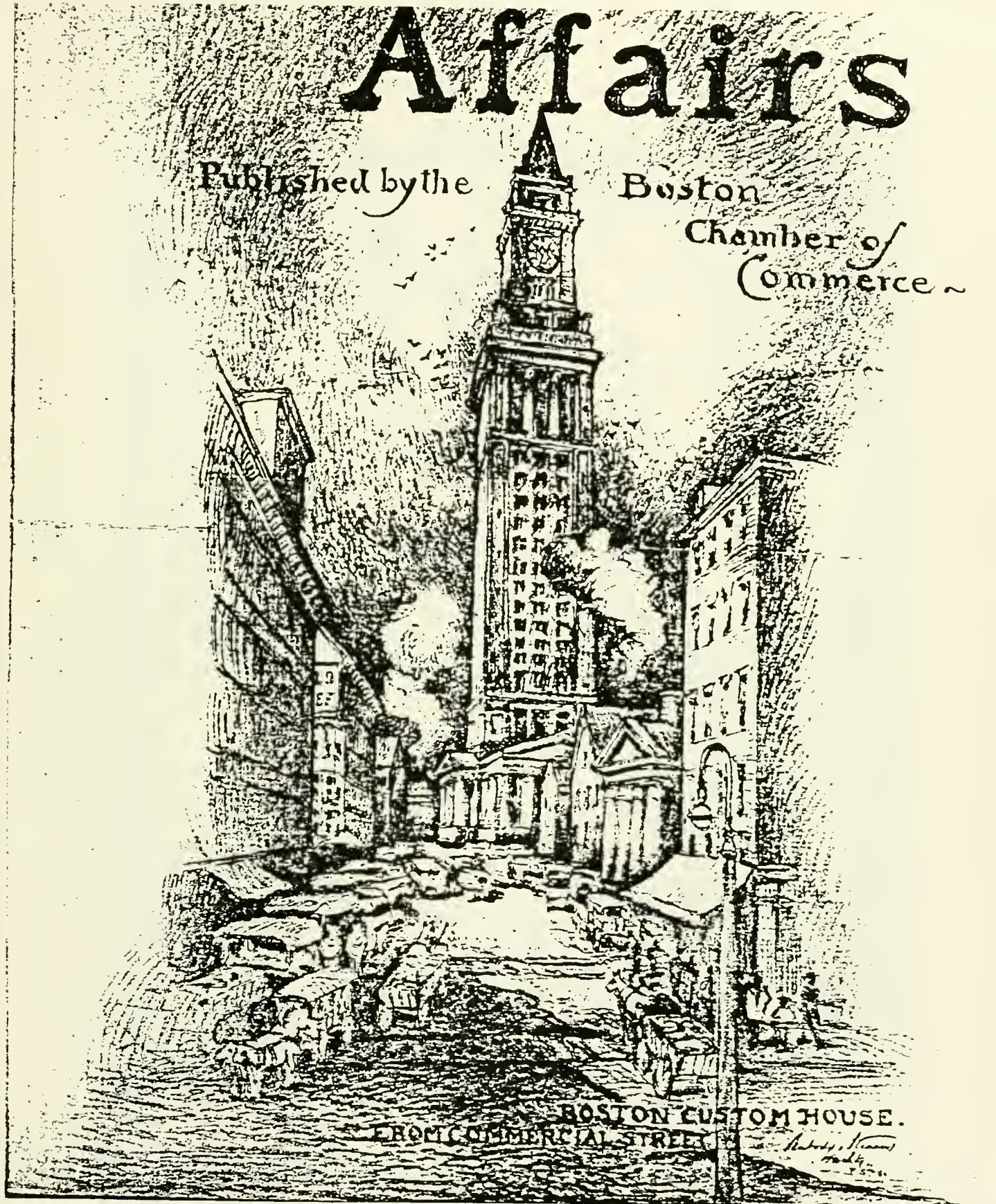
Sketch by W.C. Appleton, The Outlook, "A Government Sky-Scraper", Tufts University, Wessell Library.

Affairs

Published by the

Boston

Chamber of
Commerce



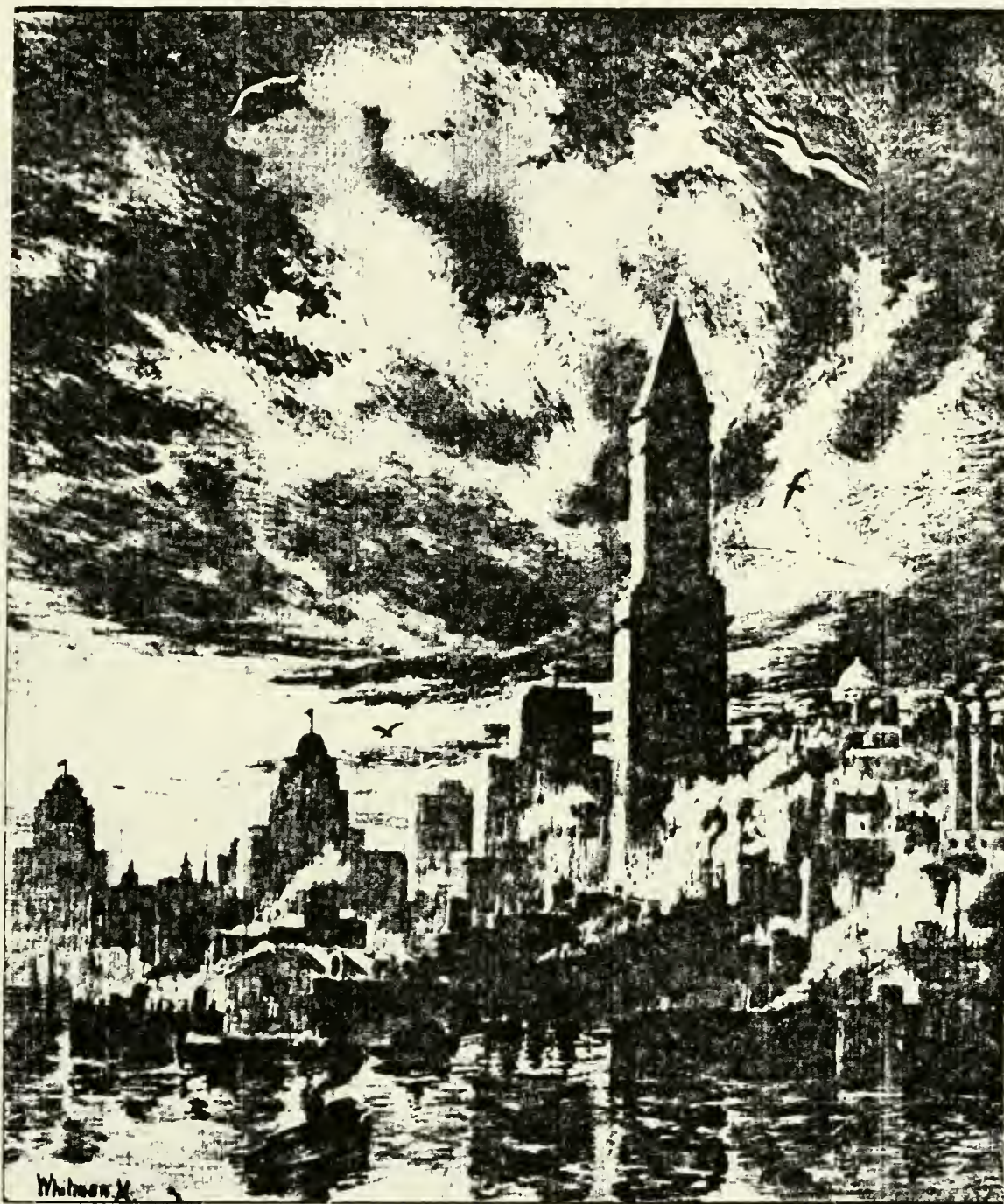
1914* (111) Dramatic view of Custom House Tower looking south on Commercial Street.

Sketch, R.S. Peabody, Current Affairs.



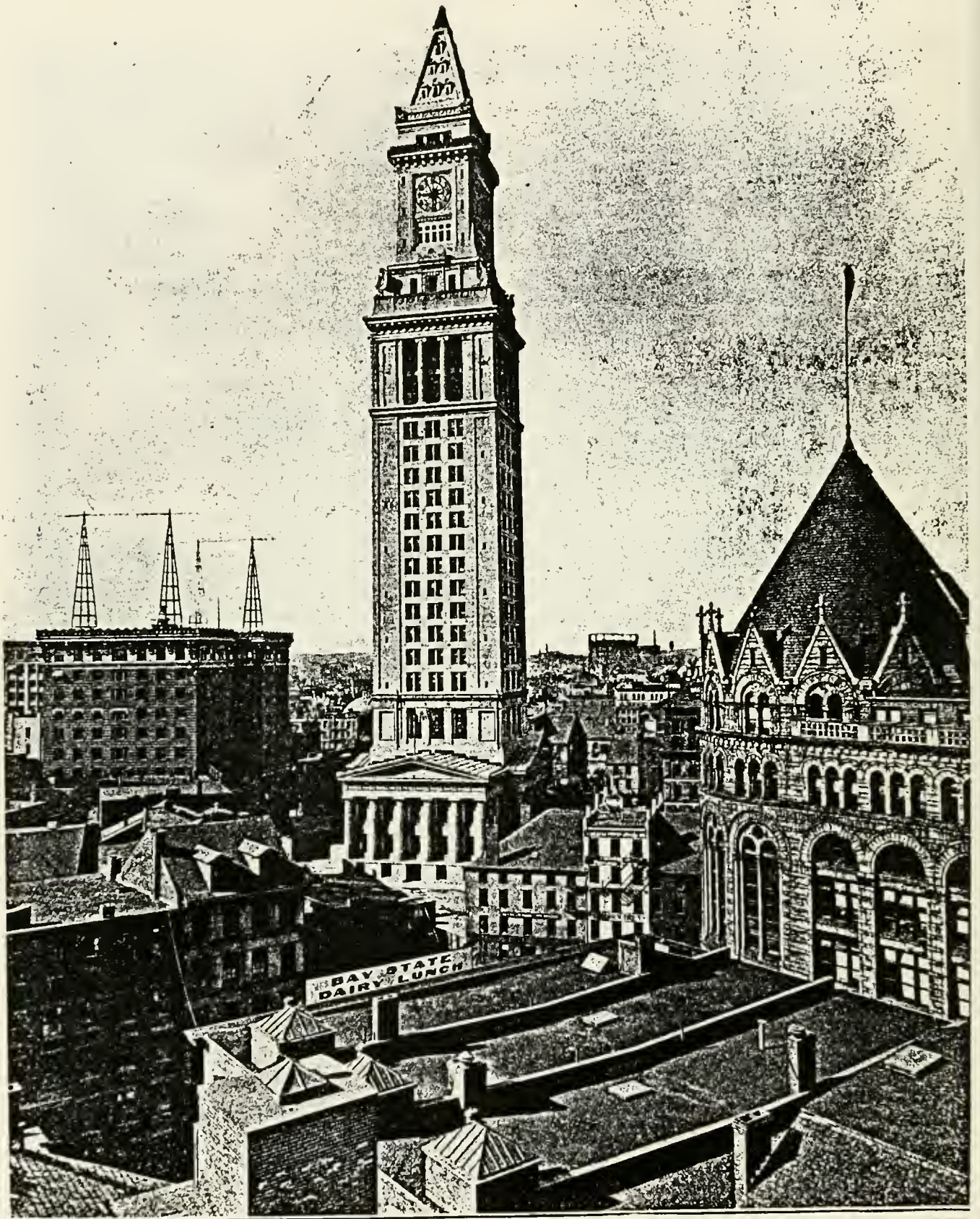
1916* (112) Custom House Tower, print from northwest with Markets in foreground.

Woodcut, BPL, Boston Picture File.



1937 (113) Custom House Tower, dramatic drawing from the bay.

Sketch, John Pratt Whitman, Herald, 7 March 1937, BPL, Boston Picture File.



1920* (114) "The New Custom House Tower"

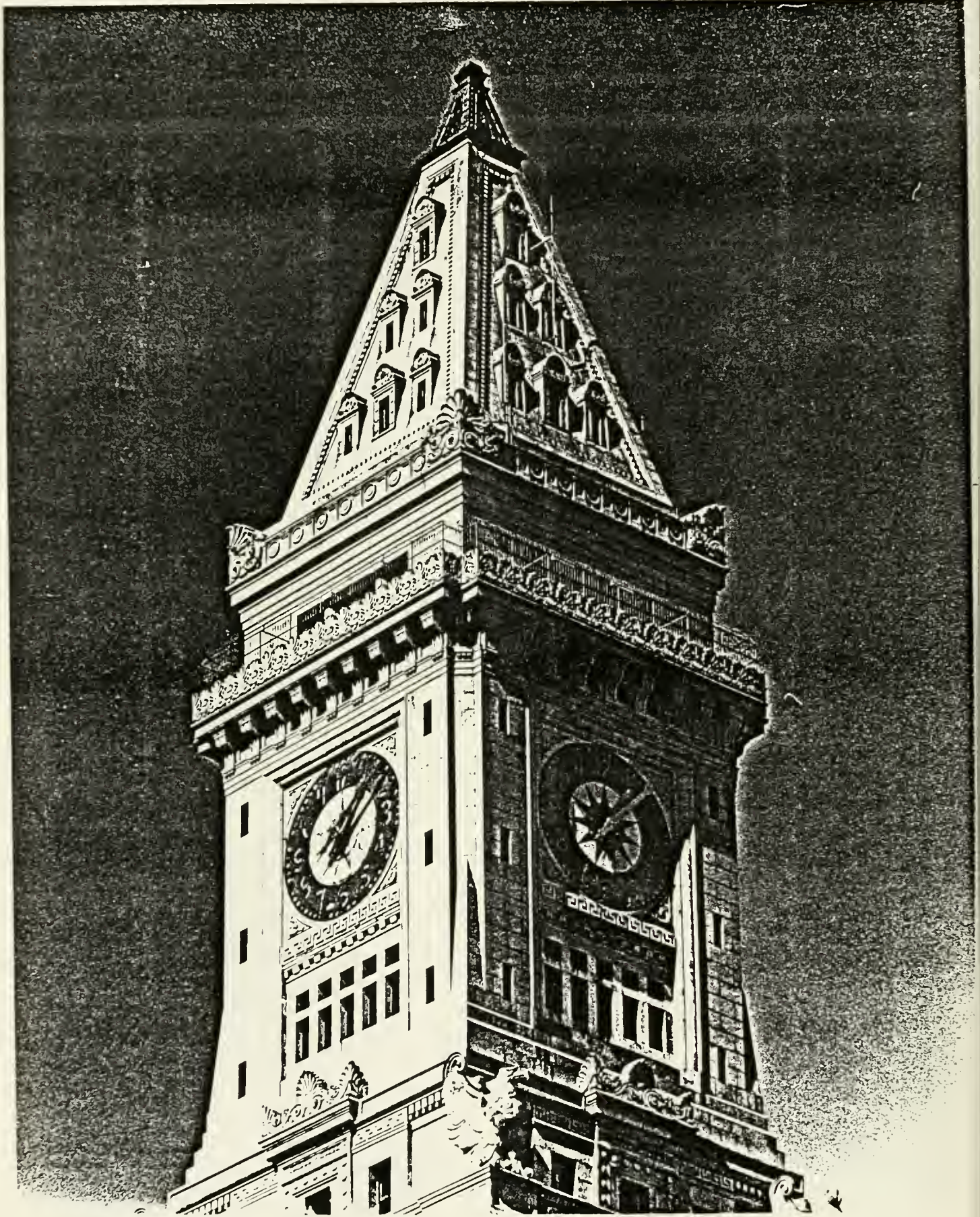
Photograph, Athenaeum



THE CUSTOMHOUSE, shot with a telephoto lens, from a plane above Scullay sq. To right the conical old Chamber of Commerce new Hay and Grain Exchange, with India Wharf by Charles Bulfinch in the background. To its left Central Wharf.

1965* (115) Custom House Tower and surrounding buildings photographed from over Scollay Square.

Photograph, BPL, Boston Picture File.



1986 (116) Clock and Pinnacle of Custom House Tower.

Photograph, Athenaeum.

7865 010

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